



New England Conservatory

1982-1984



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New England Conservatory  
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Boston, Massachusetts 02115  
(617) 262-1120

New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools and Colleges.

New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its

educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Vice President Andrew J. Falender coordinates the Conservatory's efforts in complying with this policy.

## Introduction

New England Conservatory is the oldest independent school of its kind in the United States. In its one hundred and fifteen year existence, talented musicians have enjoyed the kind of education that only a school with a continuing tradition of excellence can provide. The ideal of that tradition is a mixture of skill and artistry, of energy and patience, of passion and exactitude that combine to bring about the miraculous art of music. New England Conservatory alumni/ae are found in the principal symphony orchestras of the United States, in theater and ballet orchestras, jazz and chamber ensembles, opera companies and choral groups. Alumni/ae also serve on the faculties of conservatories, colleges, universities, private and public schools, and are prominent in the field of religious music.

New England Conservatory's faculty is its greatest resource. Members of the Boston Symphony Orchestra and other eminent artists and educators are committed to providing a high calibre of instruction in both the undergraduate and graduate programs. The programs range from majoring on a specific instrument to Music Education, Composition, Third Stream, Jazz, Music History, Early Music Performance and Choral Conducting. A joint double degree program with Tufts University is also offered.

A rich and diverse experience is available to the seven hundred students at New England Conservatory who represent forty-three states and twenty-two foreign countries. A myriad of musical opportunities that include studio instruction, chamber music ensembles, orchestras, wind ensembles, choruses, jazz ensembles, electronic music and opera, keep the Conservatory buildings alive with activity from morning until night. More than three hundred performances a year are given by students and faculty in three concert halls, including Jordan Hall, one of the most acoustically perfect halls in the nation. New England Conservatory ensembles have performed around the

world as well as at home with the Boston Symphony and throughout the Boston area.

Students at the Conservatory can also draw on the incomparable cultural resources of Boston. Within walking distance are Symphony Hall, the Museum of Fine Arts and the Boston Public Library. This city of diversity, of learning and innovation, offers enormous opportunity for personal, intellectual and artistic growth to students who come to study at New England Conservatory.





## A Sampling of the Outstanding Artists Who Have Studied at New England Conservatory

### **Edwin Barker '76**

First chair bassist for the Boston Symphony Orchestra.

### **Leonard Bernstein '32**

Noted composer and conductor.

### **McHenry Boatwright '54**

Baritone soloist with an international reputation.

### **Sarah Caldwell '46**

Artistic Director of the Opera Company of Boston, also the first woman to conduct the Metropolitan Opera.

### **Phyllis Curtin '49**

Soprano with New York City Opera, the Metropolitan Opera and Artist-in-Residence at Tanglewood.

### **Jan Curtis '68**

Soprano with several major opera companies throughout the U.S.

### **Justino Diaz '63**

Basso with the Metropolitan Opera.

### **Harold Farberman '55**

Internationally known guest conductor.

### **Luis Ferre '24**

Former governor of Puerto Rico.

### **Everett Firth '52**

Head percussionist with Boston Symphony Orchestra.

### **D'Anna Fortunato '68**

Mezzo soprano soloist building a national reputation.

### **C. Paul Herfurth '16**

Publisher of instructional music books.

### **Adolph Herseth '48**

First trumpet of the Chicago Symphony Orchestra.

### **William Hibbard '63**

Composer and Director of the Center for the New Performing Arts, University of Iowa.

### **Randall Hodgkinson '81**

Winner of the 1981 International Music Competition

### **Alan Hovhaness '36**

Composer.

### **Frederick Jagel '71**

Tenor, formerly with the Metropolitan Opera.

### **Rose Kennedy '12**

Mother of President John F. Kennedy, Senator Ted Kennedy and Senator Robert Kennedy.

### **Coretta Scott King '54**

Wife of the former civil rights leader, Martin Luther King, Jr.

### **Jean Kraft '55**

Mezzo soprano with the Metropolitan Opera.

### **Louis Krasner '22**

Concert violinist; premiered Alban Berg's Violin Concerto which was written for him; premiered Schoenberg's Violin Concerto.

### **Billy Jim Layton '48**

Composer of orchestral, choral and chamber music works.

### **Harvey Mason '71**

Noted jazz percussionist.

### **Mildred Miller '48**

Former mezzo soprano with the Metropolitan Opera.

### **Vaughn Monroe '35**

One of the foremost band leaders of his day.

### **John Moriarty '52**

Founded the Central City Opera.

### **Lillian Nordica 1876**

In her day, she was known as "America's Greatest Diva."

Soprano with the Metropolitan Opera.

### **John Ollver '67**

Director of Tanglewood Festival Chorus and founder of the John Oliver Chorale.

### **Christopher O'Riley '81**

Finalist in the 1981 Van Cliburn Competition.

### **James Pappoutsakis '28**

Renowned flutist with Boston Symphony Orchestra; principal flutist with the Boston Pops.

### **Estelle Parsons '51**

Broadway star.

### **Jesus Maria Sanroma '39**

Concert pianist.

### **Michel Sasson '60**

Assistant conductor at La Scala Opera House, Italy.

### **Kenneth Schermerhorn '50**

Music Director and Conductor of Milwaukee Symphony.

### **Mary Lou Speaker '67**

Principal second violin for the Boston Symphony Orchestra.

### **Eleanor Steber '36**

Soprano with the Metropolitan Opera.

### **Cecil Taylor '51**

Noted arranger of popular music.

### **Adolph Vogel '32**

Formerly a partner in Elkan-Vogel Music Publishers. This company has exclusive rights on the copyright of French music.

### **Joseph Wagner '23**

Founder of Boston Civic Symphony (1925) and composer of ballet, opera, concerti and orchestral works.

### **Newton Wayland '66**

Conductor of the Midwest Pops and the Oakland Pops.

### **Valerie Yova '81**

National Winner of 1981 Metropolitan Opera Auditions.

## Department Heads

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Facilities and Director of  
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Director of Community Services  
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Manager of Concert Halls  
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Dean Emeritus/ Special Assistant  
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Mark Churchill

Director of Financial Aid  
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Performance Librarian  
Elizabeth Burnett

Director of Placement Services  
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## Faculty Listed by Principal Instrument or Specialty

### Bassoon

- \*Matthew Ruggiero
- \*Sherman Walt

### Choral Conducting

- +Lorna Cooke deVaron
- John Hugo

### Clarinet

- Joseph Allard
- Robert Annis
- \*Peter Hadcock
- \*Harold Wright
- +William Wrzesien

### Composition

- Arthur Berger
- Robert Cogan
- Robert Ceely
- Robert DiDomenica
- John Heiss
- Joseph Maneri
- William Thomas McKinley
- +Malcolm Peyton
- George Russell

### Double Bass

- \*Edwin Barker
- \*Leslie Martin
- \*\*Henry Portnoi
- \*Lawrence Wolfe
- \*Bela Wurtzler

### Early Music Performance

- Richard Conrad, voice
- Grace Feldman, viola da gamba
- Frances Conover Fitch, harpsichord
- John Gibbons, harpsichord
- Stephen Hammer, baroque oboe
- Laura Jeppesen, viola da gamba
- Sandra Miller, baroque flute
- +Daniel Pinkham
- Kenneth Roth, oboe & recorder
- Daniel Stepner, baroque violin
- Robert Paul Sullivan, lute
- Julia Sutton, court dance
- John Tyson, recorder

### English Horn

- \*Wayne Rapier
- \*Laurence Thorstenberg

### Euphonium

- John Swallow

### Flute

- John Heiss
- Claude Monteux
- \*Lois Schaefer
- Robert Stallman

### French Horn

- \*Daniel Katzen
- \*Charles Kavalovski
- \*Richard Mackey
- \*\*Thomas E. Newell, Jr.

### Guitar

- Neil Anderson
- David Leisner
- Robert Paul Sullivan

### Harp

- \*Ann Hobson-Pilot
- \*\*Bernard Zighera

### Jazz

- Joseph Allard, saxophone & clarinet
- Fred Buda, percussion
- Jaki Byard, piano
- Jimmy Giuffre, woodwinds, composition
- Mick Goodrick, guitar
- Fred Hersch, piano
- +Patrick Hollenbeck, percussion
- William Thomas McKinley, piano, composition

- John McNeil, trumpet
- Lawrence Pyatt, trumpet
- George Russell, composition
- David Samuels, percussion
- Miroslav Vitous, bass

### Liberal Arts

- John R. Clark
- Lee Sanford Halprin
- Richard Moore
- Barbara Reutlinger
- John Robinson
- Abby Rockefeller
- Allan Sturrock
- Henry Augustine Tate
- Anna Yona

### Music Education

- Frank Abrahams
- +Frank L. Battisti
- Judith Bedford
- Victor Dal Pozzal
- Maureen Kennedy
- Robert Mogilnicki
- Michele Parker
- Daniel Riley
- Michael Walters

### Music History

- Anne Hallmark
- John Heiss
- Donald Lafferty
- David Locke
- James Meadors
- Virginia Newes
- Daniel Pinkham
- Peter Row
- Gregory Smith
- +Julia Sutton

### Music Theory

- Douglas Buys
- Susan Clermont
- +Robert Cogan, Graduate
- Lyle Davidson
- Robert DiDomenica
- John Felice
- James Hoffman
- +Donald Lafferty, Undergraduate
- Joseph G. Maneri
- Victor Rosenbaum
- Robert Selig
- Gerald Zaritzky

### Oboe

- Fredric Cohen
- \*Alfred Genovese
- \*Wayne Rapier
- \*Laurence Thorstenberg

### Opera Theater

- John Moriarty

### Orchestral Conducting

- Richard Pittman
- Benjamin Zander

### Organ

- +Yuko Hayashi
- Fritz Noack
- Christa Rakich
- Frank Taylor
- Donald Tecters

### Percussion

- \*\*Fred Buda
- \*Frank Epstein
- \*Everett Firth
- Patrick Hollenbeck

### Piano

- Katja Andy
- Gabriel Chodos
- Veronica Jochum
- Jacob Maxim
- +Victor Rosenbaum
- Russell Sherman
- Leonard Shure
- Thomas Stumpf
- Yoriko Takahashi
- Patricia Zander

### Piano Pedagogy

- Jean Stackhouse

### Piano Technology

- +Frank Hanson

### Piccolo

- \*Lois Schaefer

### Saxophone

- Joseph Allard
- Kenneth Radnofsky

### Third Stream

- +Ran Blake
- Mick Goodrick, guitar
- Geraldine Martin, voice
- Hankus Netsky, oboe & saxophone
- Peter Row, sitar

### Trombone

- \*Norman Howard Bolter
- John Swallow

### Trumpet

- \*André Côme
- Robert E. Nagel
- \*Charles Schlueter

### Tuba

- Thompson Hanks

### Viola

- Heidi Castleman
- \*Burton Fine
- \*Eugene Lehner
- \*\*Walter Trampler

### Violin

- Robert Brink
- Nancy Cirillo
- Dorothy Del ay
- \*Max Hobart
- Hyo Kang
- Iouis Krasner
- +Eric Rosenblith
- Masuko Ushioda

### Violoncello

- Timothy Eddy
- Laurence Lesser
- \*Robert Ripley
- Paul Tobias

### Vocal Accompaniment

- Terry Decima

### Voice

- Bernard Barbeau
- Laurence Bogue
- Susan Clickner
- Ray DeVoll
- Helen Hodam
- Geraldine Martin
- +Mark Pearson

### Wind Ensemble Conducting

- +Frank L. Battisti



**New England Conservatory's  
Greatest Resource**

The artists and educators who make up the faculty at New England Conservatory are the school's greatest pride. Over the years, the quality and diversity of teachers has been the single most compelling reason for music students to choose New England Conservatory. To study and perform with men and women of such artistic stature forms the heart of a true Conservatory education.



**Frank Abrahams****Music Education**

Frank Abrahams has been the program supervisor of music education in the Stoneham (MA) public schools since 1975. His articles have been published by *Massachusetts Music News* and *Maryland Music Educator*. He has been the music director of numerous community theater groups and choruses.

*BME cum laude, Temple University; MM with honors, NEC. Choral conducting with Robert Page, Lorna Cooke de Varon; conducting with Robert Shaw, Roger Wagner. Studies at Berkshire Music Center. Member of Music Educators National Conference, American Choral Directors Association, Phi Mu Alpha Sinfonia. Performances with Duke Ellington.*

**Joseph Allard****Saxophone, Clarinet, Bass Clarinet, Jazz**

At the top of his field as both performer and teacher, Joseph Allard has played solo saxophone with the New York Philharmonic, bass clarinet with the NBC Orchestra under Toscanini, principal clarinet with the Bell Telephone shows, and has recorded with the RCA Symphony Orchestra under Stokowski.

*Attended NEC. Also current faculty of Juilliard (1956- ).*

**Neil Anderson****Guitar**

Neil Anderson has made solo and chamber music appearances throughout North America, England and Greece. He is a member of Alea III, a Boston-based contemporary music ensemble, and has numerous lectures, workshops and published articles on guitar pedagogy to his credit. He has been the artistic director of the Boston Classical Guitar Society since 1979, and is also the educational chairman of the American String Teachers Association, Guitar Division. *BM, Hartt College of Music. Guitar with Manuel Barrueco, Aaron Shearer, Eli Kassner; lute and baroque guitar with Robert and Catherine Strizich. Former faculty of Hartt School of Music. Also current faculty of Manhattan School of Music, Boston Conservatory, University of Lowell, Chautauqua Summer Music Festival.*

**Katja Andy****Piano**

Katja Andy has maintained an extensive concert schedule of recitals and orchestral appearances both here and abroad. She toured Europe as a soloist and member of Edwin Fischer's Chamber Orchestra, serving as principal assistant to Fischer's master classes. She has been a member of many competition juries, including the International Music Competition in Munich. *Studies at the Hochschule für Musik, Köln, and at the Sorbonne, Paris. Theory and composition with Wilhelm Mahler; master classes with Alfred Cortot. Former chairman of piano department at De Paul University.*

**Robert L. Annis****Clarinet**

Robert L. Annis is Executive Director and clarinetist with the Boston contemporary music ensemble, Collage. He is a former member of the San Antonio Symphony. *BM with honors, NEC; MM, University of Southern California. Clarinet and bass clarinet with Felix Viscuglia, Mitchell Lurie, Franklyn Stokes. Studies at Berkshire Music Center on fellowship. Member of NARAS, International Platform Society. Former director of NEC Summer School. Also current faculty of Brown University.*

- + Department chairperson
- \* Boston Symphony Orchestra Member
- \*\* Former Boston Symphony Orchestra Member



**Bernard Barbeau****Voice**

Bernard Barbeau has been a member of the NEC voice faculty since 1952. He has performed as a soloist with the Boston Pops and at the Gardner Museum, and in opera under Boris Goldovsky and Leonard Bernstein.

*BM with honors, MM, NEC. Voice with William L. Whitney, Martial Singher, Theodore Harrison; repertoire with Fritz Lehmann, Felix Wolfes; opera with Boris Goldovsky. Studies at Aspen Music Festival School. Member of Pi Kappa Lambda. Also current faculty of NEC Extension Division.*

**Frank L. Battisti**

**Conductor of Conservatory Wind Ensemble, chairman of Department of Wind Ensemble Conducting, Chairman of Department of Music Education**

Frank Battisti is one of the most respected champions of music for winds in America. The president of the College Band Directors National Association, his articles on wind ensemble, music education and wind literature have been published by national journals. He has

been a consultant to major American music publishers and a member of the Serious Music Award Panel for ASCAP. He has conducted numerous university wind ensembles and all-state bands and has conducted the NEC Wind Ensemble at major conferences. He organized the National Wind Ensemble Conference at NEC (1970) and is the founder and former conductor of the Massachusetts Youth Wind Ensemble. *BS, MS, Ithaca College. Former teacher of instrumental music and director of bands at Ithaca (NY) H.S.; former chairman of Ithaca City School District Music Department. Former faculty and conductor at Baldwin-Wallace College, Conservatory of Music.*

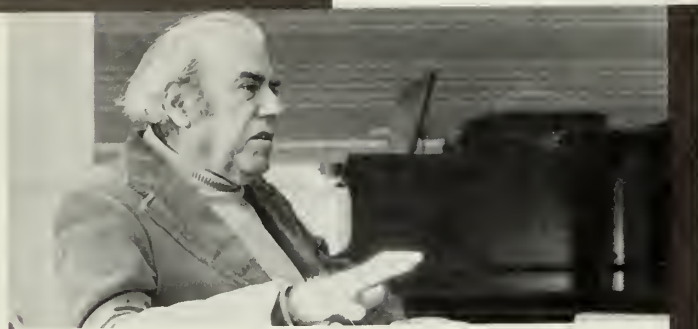
**Edwin Barker\*****Double Bass**

Edwin Barker is the principal bass of the Boston Symphony Orchestra, and is a former member of the string bass section of the Chicago Symphony Orchestra. He has also performed with the New York Philharmonic and the Boston Pops. He gave the European premiere of Oliver Knussen's "Turba" for solo double bass at the Bergen (Norway) Music Festival in 1975.

*BM with honors, NEC, and recipient of Chadwick Medal. Double bass with Henry Portnoi, Richard Stephan, David Perleman, Peter Mercurio, Angelo La Mariana. Studies at Berkshire Music Festival, where he was awarded the Benjamin H. Delson Memorial Prize. Also current faculty of Berkshire Music Festival.*

**Judith Bedford****Music Education**

Bassoonist Judith Bedford is a former member of the National Ballet Company Orchestra in Washington, D.C., and the NEC Ragtime Ensemble, and currently performs with the Boston Opera Company Orchestra, the Springfield Symphony, the Boston Pops, the Harvard Chamber Orchestra, Musica Viva and others. She appears as a soloist and chamber musician in recitals throughout New England. *BM, MM, Artist Diploma, NEC. Bassoon with Matthew Ruggiero, Sherman Walt, Stephen Maxym; clarinet with Gino Cioffi. Studies at the Berkshire Music Center on a BMC fellowship and a Fromm Foundation Fellowship. Member of Pi Kappa Lambda. Recording on Golden Crest, Christian Science Publishing House. Former faculty of Brown University. Also current faculty of NEC Extension Division, Belmont Music School.*



### Arthur V. Berger

#### Composition

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra and Dimitri Mitropoulos for the New York Philharmonic. He was the Composer-in-Residence at the Berkshire Music Center in 1964. The author of *Aaron Copland*, which is published by Oxford University Press, Mr. Berger has received Fulbright, Guggenheim and John Knowles Paine fellowships, as well as grants

and awards from the Council of Learned Societies, the National Endowment for the Arts and the National Institute of Arts and Letters. He is the co-founder of *Perspectives of New Music* and his articles on music have appeared in many books and periodicals.

*BS in Music, New York University; MA, Harvard University. Studies at École Normale de Musique, Longy School of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Fellow of the National Institute of Arts and Letters and the American Academy of Arts and Sciences. Editor of Musical Mercury (1934-1937). Former music critic with Boston Transcript, New York Sun, New York Herald Tribune. Compositions published by Peters Edition, Boelke-Bomart, etc. Recordings on CRI, Columbia, Vox, Deste, New World Records. Former faculty of Mills College, North Texas State Teachers College, Brooklyn College. Visiting professor at Harvard University (1973-1974). Professor Emeritus of Brandeis University.*



### Ran Blake

#### Chairman of Department of Third Stream Studies

An innovative pianist, Ran Blake has appeared in concert throughout the U.S., Europe, Central and South America, including many radio and TV appearances and performances recently at the Berlin Jazz Festival. He was awarded the

RCA Album First Prize in Germany (1963) and the Prix Billie Holiday (1980) and is a member of the Académie Du Jazz. His numerous recordings are on the Soul Note, RCA, ESP, Owl, Horo, Crest, and Arista labels. *BA, Bard College. Studies at School of Jazz, Lenox (MA). Composition and improvisation with Ray Cassano, Willis Lawrence James, Oscar Peterson, Bill Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams. Member of Metropolitan Cultural Alliance, Massachusetts Council on the Arts and Humanities. Former faculty of Hartford Conservatory. Also current faculty of NEC Extension Division.*

### Laurence Bogue

#### Voice

Laurence Bogue has appeared in concert, recital, oratorio, opera and contemporary music programs throughout the U.S., Europe and Japan. He has been a soloist under conductors Charles Munch, Gunther Schuller, Lukas Foss, Arthur Rodzinski, Leon Kirchner, Karel Husa, Thomas Dunn and others. He has been a soloist at the Stravinsky Festival at Lincoln Center, the Marlboro Music Festival and the Bach Festival in Buffalo (NY). He has presented the world premieres of works by Gunther Schuller, Darius Milhaud, Leo Smit, Maurice Kagel, Juan Orriago-Salas, Celius Dougherty and others. His TV experience includes playing the title role in Mozart's *Impresario* with Lukas Foss conducting the New York Philharmonic on Educational TV.

*BFA, University of Wisconsin; MS, Juilliard School of Music. Voice with Carlo Tagliabue, Lina Pagliughi, Mack Harrell, John Anello, Richard de Young; operatic acting with Hans Wohmut. Recordings and concerts for Columbia Artists Management. Former faculty of University of Buffalo, State University of New York, American Academic of Vocal and Dramatic Art, private teaching in Japan.*



**Norman Howard Bolter\*****Trombone**

Norman Howard Bolter has been a member of the Boston Symphony Orchestra and Boston Pops since 1975. From 1975 to 1980, he was a member of the Empire Brass Quintet, which won the 1976 Naumberg Chamber Music Prize. He has toured extensively through the U.S. and Europe, and was formerly principal trombone of the Springfield Symphony and the Boston Ballet and Opera Company of Boston Orchestras. *Studies at NEC and Berkshire Music Center, where awarded C. D. Jackson Prize (1974). Trombone with John Swallow, Steven Zellmer. Former member of Cambridge Brass Quintet. Recordings on Sine Qua Non, Columbia, Nonesuch. Also current faculty at Boston University.*

**Robert Brink****Violin**

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness and Daniel Pinkham. He has participated in chamber recitals with such noted artists as Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Aldo Parisot, Alexander Schneider, Leon Fleischer, Hughes Coenod, E. Power Biggs, Daniel Pinkham, the Brahms Trio, and principal players of the Boston Symphony

Orchestra. He is the concertmaster of the Boston Classical Orchestra and was the concertmaster of the Boyd Neel Chamber Orchestra in its only U.S./Canada tour. *Studies at NEC, Harvard University. Violin with Jaques Malkin, Albert Spaulding. TV appearances on PBS, CBS, CBC (Canada). Over 30 recordings distributed in U.S. and abroad. Former faculty of Boston University.*

**Fred Buda\*\*****Percussion; Jazz**

Fred Buda is a member of the Boston Pops and the Herb Pomeroy Big Band, and is the principal percussionist and timpanist with the Boston Ballet Orchestra. A former member of the Boston Symphony Orchestra, he has performed under most major conductors. Among the many jazz artists with whom he has performed are Joe Venuti, Mel Torme, Milt Jackson and Gerry Mulligan. He is also a clinician with the Premier Drum Company. *BM, Boston University. Staff percussionist for WGBH-TV. Supervisor of orchestra personnel for Metropolitan Center. Member of Boston Philharmonia. Recordings on RCA, Kapp-Polydor, Deutsche Grammophon, Columbia. Former chairman of Berklee College of Music percussion department. Also current faculty of University of Lowell.*

**Douglas Buys****Music Theory**

Douglas Buys is a pianist who has presented recitals and orchestral performances in Paris and Fountainebleau, France, as well as in New York City, Aspen (CO) and Baltimore. He has also taught theory and ear-training at the Aspen Music School for several years. *BM, M.M. Juilliard School of Music. Studies at Peabody Conservatory. Piano with Rudolf Firkusny, Walter Hautzig, John Perry, Lilian Kallir. Additional studies in Paris and Fountainebleau, France, with Nadia Boulanger, Robert Casadesus, Jean Casadesus, Gaby Casadesus.*



# Jaki Byard

## Jazz, Piano

Jaki Byard has presented jazz piano concerts and seminars throughout the U.S., Europe, the U.S.S.R., China, Australia, Japan and South America. He has performed with the Duke Ellington Orchestra, Zoot Sims, Sonny Stitt, Eric Dolphy, Charles Mingus, Maynard Ferguson and many other artists. Both he and his "Apollo Stompers" band have been listed several times as 'Talent Deserving Wider Recognition' in *Downbeat's* International Jazz Critics Poll. Among his many honors are a Duke Ellington Fellowship and honorary memberships in the Houston Jazz Society, the Baltimore Left Bank Society and others, and he is an honorary citizen of New Orleans. Fifteen of his more than 30 albums have recently been re-released.

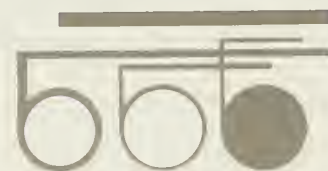
*Piano with Grace Johnson Brown; harmony with J. Wilson; studied Schillinger System. Former member of Army Band. Recordings on Prestige and foreign labels.*

# Heidi Castleman

## Viola

Heidi Castleman has been active as a soloist and chamber music player in the U.S., Canada and Mexico. She has appeared as a soloist with the Amadeus Chamber Orchestra in New York City and has made guest appearances with the Cleveland Quartet. During the summer, she teaches at the Quartet Program in Troy (NY), which she co-founded in 1970.

*BA, Wellesley College; MA, University of Pennsylvania. Studies with Dorothy Delay, Paul Doktor. Woodrow Wilson Fellow (1964-1967). Former member of New York String Sextet. First vice-president and charter member of Chamber Music America's Board of Directors. Member of National Association of Schools of Music's Chamber Music Committee. Former faculty of Philadelphia Musical Academy, S.U.N.Y. at Purchase. Also current faculty of Eastman School of Music and The Quartet Program.*



# Robert Ceely

## Composition, director of Electronic Music Studio

Robert Ceely has written music for soloists, large and small instrumental groups and chorus, as well as works for magnetic tape and several film scores. He has received commissions from the National Endowment for the Arts, the Fromm Music Foundation, the Massachusetts Council on the Arts, the Manon Jaroff Dancers and others. He has composed music for nine films and has twice received Golden Cine Awards for his soundtracks; he also received an award in 1980 for a public service jingle from the Art Directors Club of Boston. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP), and is the author of the *Electronic Music Resource Book*. *BM, NEC; MA, Mills College. Studies at Berkshire Music*

*Center, Princeton University Graduate School, Darmstadt, electronic music seminar at R. A. Moog Company. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Milano Electronic Music Studio as guest of Italian government. Participant in 1978 M.I.T. Summer Computer Music Workshop; 1981 Winter Workshop in Computer Music Composition at Clark University. Recordings on CRI, BEEP, Grenadilla. Former faculty of Naval School of Music, Lawrenceville School, Robert College in Istanbul.*



# Gabriel Chodos

## Piano

Gabriel Chodos has performed throughout the United States and has made several successful concert tours of Europe, Israel and Japan. He has appeared as a soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland and the Jerusalem Symphony Orchestra, and has been a winner of the Concert Artists Guild Competition in New York and the Michaels Competition in Chicago. He has also received a Fulbright Scholarship and a Martha Baird Rockefeller grant. He has presented master classes and lecture-demonstrations throughout Japan.

*BA, MA, University of California at Los Angeles; Diploma in Piano, Akademie für Musik and darstellende Kunst, Vienna. Principal piano studies with Aube Tserko, also with Leonard Shure, Josef Dichler, Carlo Zecchi. Theory with Leonard Stein. Phi Beta Kappa in Philosophy at U.C.L.A. Recordings on Orion and Victor of Japan. Former faculty of University of Oregon, S.U.N.Y. at Buffalo, Dartmouth College.*



### Nancy Cirillo

#### Violin

Nancy Cirillo has given solo recitals at Alice Tully Hall and Town Hall in New York City, as well as in Boston. A recipient of the Naumburg Award, she has toured with Music from Marlboro, the Manhattan Trio, the New Art Trio and Boston Musica Viva.

*Studies at Mannes College, Manhattan School of Music. Recordings on CRI, Delos, Nonesuch, Orion. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

### John R. Clark

#### Geography

John Clark has been the recipient of a National Geographic Society research grant, the Rackham Prize Fellowship, Foreign Area Fellowships and other research grants. He has served in the Peace Corps and his articles have been published in numerous journals.

*BA cum laude, Harvard College; MA, PhD in Geography, University of Michigan. Member of Association of American Geographers, American Association for the Advancement of Science, Middle East Studies Association. Former faculty of U.C.L.A., Dartmouth College, Kansas State University. Also currently Coordinator of Operations Research at Harvard University's Graduate School of Arts and Sciences.*

### Susan Clermont

#### Music Theory

*BM with high honors, University of Lowell; MM, NEC; doctoral studies in music theory and musicology at Boston University. Received honors award for studies at B.U. Theory with Ernst Oster, Thomas Delio; musicology with Karol Berger, Murray Lefkowitz; piano with Myron Press. Master classes in piano with Bela Nagy and Andre Watts at Berkshire Music Center. Former orchestral pianist with Nashua Symphony, New Hampshire Philharmonic.*

### Susan Clickner

#### Voice

Mezzo-soprano Susan Clickner has made numerous appearances in opera, oratorio and recital, including performances with the Philadelphia Orchestra, the Boston Symphony, the Buffalo Philharmonic and the Philadelphia Lyric Opera Company. She has also been a soloist at several European music festivals, and was a winner of the Young Artists Auditions of the Philadelphia Orchestra. *BM, Indiana University; Diploma, Curtis Institute of Music. Voice with Anna Kaskas, Martial Singher; opera with Herbert Graf. Member of National Association of Teachers of Singing, Pi Kappa Lambda. Recordings on Folkways Records. Also current faculty of Clark University.*



**Robert Cogan**

**Composition, chairman of Department of Graduate Theoretical Studies, director of Sonic Analysis Laboratory.** Robert Cogan's compositions have been performed by the Cleveland Orchestra, the Hamburg Radio Orchestra, the RIAS Orchestra of Berlin, the League of Composers, the Rothschild Foundation and at the Avignon, Berlin, Prix Italia and Tanglewood Festivals. He has been the recipient of a Young Composer's Radio Award, a Fulbright Scholarship, a Chopin Scholarship, a German Government Grant and a Guggenheim Fellowship. He and Pozzi Escot are the co-authors of two books: *Sonic Design: The Nature of Sound and Music* (1976) and *Sonic Design: Practice and Problems* (1981).  
*BM, MM, University of Michigan; MFA, Princeton University; Phi Beta Kappa. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Visiting faculty at Berkshire Music Center, S.U.N.Y. at Purchase, IBM Watson Research Center.*

**Fredric Cohen**

**Oboe, conductor of NEC Chamber Wind Ensemble, Chamber Music** Oboist Fredric Cohen has toured as a soloist with the Vienna Chamber Orchestra and has played solo oboe with the Apple Hill Chamber Players, the Aeolian Chamber Players, Collage, the Strawberry Bank Chamber Ensemble, the Mostovoy Soloists, the Lenape Chamber Ensemble, the Haydn Festival Orchestra, the Philadelphia New Music Group and at the Brattleboro Music Festival. He is the principal

oboe of the Springfield Symphony and has also performed with Ethos, the Boston Ballet Orchestra, Boston Musica Viva and others. He has presented the premieres of works by William Thomas McKinley and Daniel Pinkham, and has performed on National Public Radio.

*BM, BMEd cum laude, Philadelphia Musical Academy. Oboe with Stevens Hewitt, Jerry Sirucek, John DeLancie; chamber music with Marcel Moyse, Sol Schoenbach. Former member of Boston Civic Orchestra. Former faculty of Center for Chamber Music at Apple Hill, Worcester Community School, Keene State College (NH), Settlement Music School of Philadelphia. Also current faculty of Amherst Music Center (ME), Bowdoin College Summer Music Festival, and NEC Extension Division.*

**André Côme\*****Trumpet**

André Côme has been a member of the Boston Symphony Orchestra since 1957. He is the principal trumpet of the Boston Pops, with which he has also appeared as a soloist. He is a former member of the Baltimore Symphony Orchestra and the U. S. Air Force Band.  
*Trumpet with Marcel LaFosse. Member of Kappa Gamma Psi. Recordings on RCA, Polydor, Deutsche Grammophon, Columbia. Former faculty of Boston University, Boston Conservatory of Music. Also current faculty of Brown University.*

**Victor Dal Pozzal****Music Education**

Victor Dal Pozzal has served as the music supervisor in the Nahant (MA) public schools, as a board member of Orff-Schulwerk's Massachusetts Chapter, and as the music director of several community theater groups.  
*BM, MM, NEC. Piano with Bela Nagy, Miklos Schwalb. Concert work with Rand Smith. Lecturer at Massachusetts Music Educators Association Conference (1968).*



**Lyle Davidson****Music Theory**

Lyle Davidson has presented lectures and workshops on contemporary music throughout the Boston area. His compositions have been published by the E. C. Schirmer Music Company. *BM, MM, NEC. Studies at Brandeis University. Theory and composition with Arthur Berger, Francis Judd Cooke, Daniel Pinkham, Luise Vosgerchian; psychology at Boston University. Former faculty of M.I.T., Harvard University. Researcher for Project Zero at Harvard School of Education.*

**Terry Decima****Vocal Accompaniment, Vocal Coaching**

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout the Boston area, including many concerts at the Gardner Museum. The winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria. *BM, Oberlin College; MM, NEC; Certificate, Akademie Mozarteum. Organist at First Parish in Weston (MA). Former faculty of Boston Commonwealth School, Allegheny Music Festival. Faculty of Berkshire Music Center.*

**Dorothy DeLay****Violin**

Dorothy DeLay is one of America's most distinguished teachers of violin. She has presented master classes throughout the world and her articles on the violin and violinists are published in various encyclopedias. A recipient of the Distinguished Artist Teacher Award of the American String Teacher's Association, she is the founder of the Stuyvesant Trio.

*BA, Michigan State University; Diploma, Juilliard Graduate School; Doctor of Music (honorary), Oberlin College. Studies at Oberlin Conservatory. Former faculty of Meadowmount School. Also current faculty of Juilliard School of Music, Sarah Lawrence College, Aspen Music School; Starling Professor of Violin at the College-Conservatory of the University of Cincinnati; Visiting Professor at Philadelphia College of the Performing Arts.*

**Lorna Cooke deVaron****Conductor of NEC Chorus, Concert Choir, Chamber Singers; chairman of Department of Choral Conducting.**

Distinguished faculty member Lorna Cooke deVaron is recognized throughout the world as a preeminent conductor of choral music. Under her direction, the NEC Chorus has recorded four albums and has toured the world, including a State Department-sponsored tour of the U.S.S.R. in 1966. The Chorus has performed in concert with the Boston Symphony Orchestra for 30 years, making 17 recordings and winning awards from the National Academy of Recording Arts and the Grand Prix du Disque. Mrs. deVaron has conducted the Chorus in world premieres of many major choral works by such composers as Daniel Pinkham, Gunther Schuller, Donald Martino and Irving Fine. She has received a Government of Israel Medal (1978) and awards for distinguished achievement from the City of Boston, the St. Botolph Club, Sigma Alpha Iota, Wellesley College, the Radcliffe Graduate Society and the NEC Alumni Association.

*AB, Wellesley College; AM, Radcliffe College. Voice with Olga Averino, Irene Wilson, Conrad Bos; piano with David Barnett, Edyth C. Waxberg; organ with Carl Weinrich; conducting with G. Wallace Woodworth, Robert Shaw; composition with A. T. Davidson, Walter Piston, Nadia Boulanger. Former assistant conductor of Radcliffe Choral Society, Harvard-Radcliffe Choir. Former conductor of Bryn Mawr College Choir. Guest conductor at many festivals. Former faculty of Bryn Mawr College, Berkshire Music Center.*



### Ray DeVoll

#### Voice

Tenor Ray DeVoll has performed throughout the Eastern U.S. in solo recital, opera and oratorio. He has been a soloist with New York Pro Musica since 1962 and has also been a soloist at the Bethlehem Bach Festival and the Bach Festival in Winterpark (FL). He is a member of the Liederkreis vocal quartet, which won the 1980 Naumberg Chamber Music Prize.

*Recordings on Decca, Columbia.*

### Robert DiDomenica

#### Composition, Music Theory

As a composer, flutist and educator, Robert DiDomenica has contributed much to the art of music. His compositions have been performed at such festivals as the Berkshire Music Festival, the 1971 Festival of New England Composers and Festival of Contemporary Arts. His symphony was performed by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. His music is published by Edward B. Marks, Edition Musicus, MJQ and Margun Music. As a flutist, he has performed with the Metropolitan Opera, the New York City Opera, Symphony of the Air, the New York Philharmonic, the Columbia Symphony, the Bach Aria group and the Modern Jazz Quartet.

He has appeared as a soloist with the Music in Our Time Series, Composer's Forum and the Twentieth Century Innovations Series. As an educator, he is a former dean of New England Conservatory and has served on the faculty since 1969. *BS, New York University. Composition with Wallingford Reigger, Josef Schmid; flute with Harold Bennett. Recipient of Guggenheim Fellowship (1972-1973). Recordings on RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon, Golden Crest, GM.*



### Timothy Eddy

#### Violoncello

Timothy Eddy has earned distinction as a soloist and chamber musician. In 1975, he received top honors in the Gaspar Cassado International Violoncello Competition in Florence, Italy. He has also won prizes in the Dealy Contest (Dallas) the Denver Symphony Guild Competition, the North

Carolina Symphony Contest and the New York Violoncello Society Competition, appearing as a soloist with the Dallas, Denver and North Carolina Symphony Orchestras, the Florence (Italy) May Festival Orchestra and the New York City Municipal Concerts Orchestra. He has toured the U.S. with the "Music from Marlboro" series and is the cellist of the Bach Aria Group, the Galimir Quartet and the New York Philomusica Chamber Ensemble. He has also been a participant in the Santa Fe Chamber Music Festival. *BM, MM, Manhattan School of Music. Cello with Bernard Greenhouse. Recordings on Columbia, Vanguard, Nonesuch, CRI, Vox, Desto. Artist-in-Residence at S.U.N.Y. at Stonybrook.*

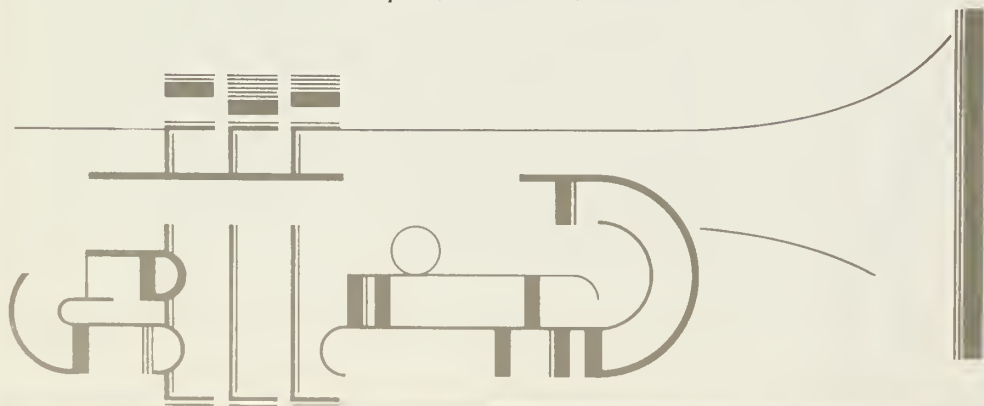


### Frank Epstein\*

#### Percussion, Chamber Music, conductor of NEC Percussion Ensemble

Percussionist Frank Epstein has been a member of the Boston Symphony Orchestra since 1968. He is a founding member of the contemporary ensemble, Collage, and a former assistant timpanist with the San Antonio Symphony.

*BM, University of Southern California; MM, NEC.*





**Grace Feldman**

**Early Music, Viola da Gamba,** Grace Feldman has presented solo performances at New York City's Town Hall and Carnegie Recital Hall and elsewhere throughout the Eastern U.S. She has performed with New York Pro Musica, the Manhattan Consort, Boston Camerata, Clarion Concerts and is a member of the Arcadia Ensemble. She is the director of the New England Consort and the former director of Viol Studies at the Museum of Fine Arts.

*BA, Brooklyn College; MM, Yale University School of Music. Recordings on Titanic, MHS, Vanguard, Decca. Director of Early Music Department at Neighborhood Music School in New Haven. Former faculty of Wellesley College. Also current faculty of Wesleyan University.*

**John Felice****Music Theory, Chamber Music**

Pianist and composer John Felice performs frequently in the Boston area as both a soloist and accompanist. The winner of the 1968 SAI Composition Prize, his music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada and Barcelona, Spain, and has been published by Yorke Editions of London.

*ARCT, BM, Royal Conservatory of Toronto; MM, NEC. Piano with Pierre Souvarian; composition with Robert Cogan, John Beckwith. Former faculty of University Settlement House in Toronto, National Ballet School.*

**Burton Fine\*****Viola, Chamber Music**

Burton Fine has been the principal violist of the Boston Symphony Orchestra since 1964. He is also the violist with the Boston Symphony Chamber Players.

*BA, University of Pennsylvania; PhD, Illinois Institute of Technology. Studies at Curtis Institute of Music. Studies with Galamian, Curly. Recordings with RCA, Deutsche Grammophon, CBS, Nonesuch.*

**Everett Firth\*****Percussion**

Everett Firth has been the solo timpanist of the Boston Symphony Orchestra since 1952. He has also been a member of the Boston Pops, the Boston Opera Group Orchestra and the Boston Symphony Chamber Players. He has appeared in chamber music concerts throughout New England.

*BM, honors with distinction, NEC. Studies at Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Publications with Carl Fischer, Belwyn Mills. Recordings on RCA, Mercury, Deutsche Grammophon, Philips. President of Vic Firth, Inc. Also current faculty of Berkshire Music Center.*





**Alfred Genovese\***

**Oboe**

A current member of the Boston Symphony Orchestra, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera and the Cleveland Orchestra under George Szell. He has been a participant in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico. *Diploma, Curtis Institute of Music. Oboe with Marcel Tabuteau.*

**John Gibbons**

**Early Music, Harpsichord**

A distinguished keyboard artist, John Gibbons has performed as a soloist with major performing groups in the United States and Europe, among them the Boston Symphony Orchestra, the New York Pro Musica, the New York Consort of Viols, the Boston Camerata and the Chamber Orchestra of Copenhagen. He received the Erwin Bodky Prize (1967) and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. He has performed at the Monadnock and Berkshire Music Festivals. He is also the harpsichordist of the Leslie Lindsey Mason Collection of Musical Instruments at the Museum of Fine Arts. *BM with highest honors, NEC. Studies at Cincinnati Conservatory. Recipient of NEC Chadwick Medal (1967). Recordings on Musical Heritage Society, Titanic.*

**Jimmy Giuffre**

**Jazz, Woodwinds, Composition, director of Composer's Improvisational Laboratory Orchestra.**

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the *Downbeat* Reader's Poll, and has been the first ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed frequently at the Newport Jazz Festival, and has toured the U.S. and Europe with his own ensemble since 1956. His compositions include the Woody Herman classic, "Four Brothers," as well as other works for big band, orchestra, chorus, ballet and films. He received a Guggenheim Fellowship for composition in 1968, and is the author of *Aspects of Jazz-Performance . . . a Personal Approach*. *BM, North Texas University. Clarinet with Arthur Bloom; composition with Wesley La Violette; reed making with Kal Opperman; flute with Jimmy Politi. Recordings for Atlantic, Columbia, Verve, Capitol, Choice. Former faculty of New York University; School of Jazz in Lenox (MA). Also current faculty of Creative Music Studio in Woodstock (NY).*



**Mick Goodrick**

**Jazz, Third Stream, Guitar**

Guitarist Mick Goodrick has performed with Gary Burton throughout the U.S., Europe and Australia. He has also performed with Joe Williams, Pat Metheny and Herb Pomeroy. *BM, Berklee College of Music. Recordings on ECM, Polydor. Former faculty of Berklee College of Music and several national stage band camps.*

**Peter Hadcock\***

**Clarinet, Chamber Music**

Peter Hadcock is the assistant principal clarinet of the Boston Symphony Orchestra and a member of the Boston Pops. Before coming to Boston, he was the principal clarinet of the Buffalo Philharmonic. *BM, Eastman School of Music. Clarinet with Hasty. Former faculty of S.U.N.Y. at Buffalo, Community School in Buffalo.*

**Anne Hallmark**

**Music History**

Anne Hallmark has presented papers at the medieval conference in Durham, England, the International Medieval Conference in Kalamazoo (MI), Brown University, College of the Holy Cross and NEC. She is the co-editor of the works of the late medieval composer Johannes Ciconia in the *Polyphonic Music of the Fourteenth Century* series. In 1978, she was the national program co-chairman for the American Musicological Society, and she is a former member of the Society's committee on Women and Music. *BA, Barnard College; MFA, Princeton University; PhD in progress, Princeton University. Piano with Robert Goldsand, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, M.I.T.*



**Lee Sanford Halprin****English**

*AB, Upsala College; AM, Columbia University. Former teaching fellow at Harvard University, Tufts University.*

**Stephen Hammer****Early Music, Baroque Flute**

Stephen Hammer, who plays the oboe, baroque oboe, recorder and other Renaissance wind instruments, has appeared as a soloist with Banchetto Musicale, the Bach Ensemble, the Smithsonian Chamber Players and at the Castle Hill Festival. *BA, Oberlin College. Oboe with Wayne Rapier, James Caldwell, Fernand Gillet; baroque oboe and recorder with Michel Piquet. Recordings on Nonesuch, Smithsonian, Titanic. Also current faculty of Aston Magna Academy, Castle Hill Festival.*

**Thompson Hanks****Tuba, Chamber Music**

Thompson Hanks is a member of the highly regarded New York Brass Quintet, the New York City Ballet Orchestra and the Chautauqua Symphony, and is also an active free-lance player in New York. He is a former member of the San Antonio Symphony, the Puerto Rico Symphony and the Minneapolis Symphony.

*Tuba with Richard Burkhart, Donald Knaub, Arnold Jacobs.*

**Frank Hanson****Piano Technology**

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for 9 years, he is currently a partner of University Piano Service, whose regular clientele includes the Boston Symphony Orchestra, NEC, Smith College, Mt. Holyoke College, Wellesley College and several distinguished concert artists.

**Yuko Hayashi****Chairman of Department of Organ**

An internationally known performer, Yuko Hayashi has concertized on historical instruments throughout Europe and the U.S. She has also performed at the national conventions of the Organ Historical Society and the American Guild of Organists, and performs frequently in her native Japan. She has presented premier performances of works by such composers as Gunther Schuller and Daniel Pinkham. *Graduate, Conservatory of Music, Tokyo University of Arts, Japan; BM, MM with honors, Artist's Diploma, NEC. Organ with George Fazon, Donald Willing, Anton Heiller;*

*harpsichord with Margaret Mason. Summer studies with Gustav Leonhardt. Former organist with N.H.K. Symphony Orchestra, Japan. Former director of Musica Sacra. Former faculty of Ferris Seminary, Japan. Visiting professor of International Christian University, Tokyo. Director of music at Old West Church, Boston. Also current faculty of NEC Extension Division.*



**John Heiss**

**Flute, Composition, Music History, Chamber Music, Contemporary Ensemble**

John Heiss is very active as a composer, flutist and teacher. His works have been performed in the U.S. and Europe, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage, the Da Capo Chamber Players, the Aeolian Chamber Players, the Berkshire Music Center Orchestra, the Emmanuel Wind Quintet, the National Flute Association (Dallas, 1979) and others. He has received

grants, awards and commissions from the National Institute of Arts and Letters, the Fromm Foundation, the National Endowment for the Arts, the Massachusetts Council on the Arts and Humanities, the Martha Baird Rockefeller Foundation, ASCAP and the Guggenheim Foundation. He was also the winner of the 1971 Bowdoin College Contemporary Music Competition, and his works are published principally by Boosey and Hawkes and E. C. Schirmer. As a performer, he was the principal flute of the Boston Musica Viva from 1969 to 1974. His articles on contemporary music have been published in *Perspectives of New Music*, *The Instrumentalist*, *Winds Quarterly* and other journals.

*BA in mathematics, Lehigh University; MFA in music, Princeton University. Composition with Babbitt, Cone, Kim, Luening, Milhaud; flute with Hosmer, Lora, Tipton. Recordings (as composer, flutist, conductor) on Nonesuch, CRI, Golden Crest, Turnabout. Former faculty of Columbia University, Barnard College, M.I.T., NEC Institute at Tanglewood.*

**Fred Hersch**

**Jazz, Piano**

Jazz pianist Fred Hersch has performed with such well-known artists as Joe Henderson, Billy Harper, Art Pepper, Slide Hampton, the Woody Herman Orchestra, the George Russell Big Band, Jaki Byard's Apollo Stompers and many others. A member of the Art Farmer Quartet, he has toured Europe

and the U.S., and has performed in Japan with his own trio. He presented a solo concert at the 1981 Kool Jazz Festival in New York City and his radio performances include broadcasts in Europe and two performances on National Public Radio's "Jazz Alive."

*BM with honors, NEC. Studies at Grinnell College, University of Cincinnati College-Conservatory of Music. Piano with Irma Wolpe, Margaret Chaloff, Joseph Proskoff, Santos Ojeda, Jeanne Kirstein, Jaki Byard; composition with Ludmilla Ulehla, Walter Mays; arranging with Don Sebesky. Piano and celeste with New York Philharmonic under Gunther Schuller (1978). Soloist and accompanist at International Society of Double Bassists Convention (1978). Recordings on CRI, Interplay, Golden Crest, Marge, Soul Note. Former faculty of Third Street Music School, New York City.*

**Max Hobart\***

**Violin, Chamber Music**

Max Hobart has been a member of the Boston Symphony Orchestra since 1965. He has also been a member of the Boston Symphony Chamber Players, and a member and soloist with the Boston Pops, with which he served as acting concertmaster (1972-1973). He is the conductor of the Civic Symphony Orchestra of Boston. A former member of the Graduate String Quartet, he has toured Europe and has performed with Virtuosi di Roma.

*Studies at University of Southern California. Violin with Vera Barstow; conducting with Ingolf Dahl; chamber music with Gabor Rejto. Recordings on RCA, Deutsche Grammophon. Also current faculty of Berkshire Music Center.*





### Helen Hodam

#### Voice

The singing career of soprano Helen Hodam has included appearances as a soloist with orchestra and in opera and oratorio, as well as on TV and radio. She has also been the soprano soloist at the Christ Church Methodist in New York City.

*BM, Illinois Wesleyan University; MM, Hartt College of Music. Advanced study at Manhattan School of Music, Juilliard School of Music, University of Vienna, the Mozarteum in Salzburg, the Aspen School of Music, the Royal Academy of Music in London, the Goethe Institute in Munich, the Alliance Française in New York and Paris. Voice with Luigi Rossini, Paul Schilawsky, Paul Steinitz, Irene Aitoff, Olga Eisner, Grace Perry, Erik Werba, Eva Gauthier, Jennie Tourel, Ernst Wolff. Faculty of American Institute of Musical Studies (Graz, Austria), Conservatory of Music at Oberlin College.*

### Ann Hobson-Pilot\*

#### Harp

Ann Hobson-Pilot is the principal harp of the Boston Symphony Orchestra, the Boston Pops and the Boston Symphony Chamber Players. Prior to joining the BSO in 1965, she was the second harp with the Pittsburgh Symphony and the principal harp of the National Symphony in Washington D.C. She has appeared as a soloist with the National Symphony, the Wichita Symphony, the Boston Pops and at Tanglewood. She is a participant in the Marlboro Festival and is a founding member of the New England Harp Trio.

*BM, Cleveland Institute of Music. Studies at Philadelphia Musical Academy. Harp with Marilyn Costello, Alice Chalifoux. Former faculty of Philadelphia Musical Academy, Temple University Music Festival at Ambler.*

### Peter J. Hodgson

#### Dean

Organist Peter Hodgson has performed extensively in the United States, Canada, and England. He has been active as an educator and administrator for many years.

*BM, London University; MM, Royal College of Music, PhD, University of Colorado; LRAM, Royal Academy of Music; ARCM, Royal College of Music; ARCO, Royal College of Organists; ITCL, Trinity College, England; Prize winner, Reading University, England, 1952; British Council Award, 1964. Former faculty, University School, Victoria, B.C.; Banff School of Fine Arts. Former faculty and administrator, Mount Royal College, Alberta; Ball State University, Indiana.*

### James Hoffmann

#### Music Theory

Composer James Hoffmann is the co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chairman of the Department of Undergraduate Theory from 1968 to 1980. He won the John Day Jackson and Woods-Chandler Prizes for Composition from Yale University.

*BM with highest honors, NEC; BM, MM, Yale University; DMA, University of Illinois. Composition and theory with Francis Judd Cooke, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik in Berlin with Boris Bracher, Josef Rufer. Winner of NEC Chadwick Medal. Former faculty of Oberlin College, San Jose State College, Castle Hill.*



### Patrick Hollenbeck

#### Chairman of Department of Jazz Studies, Percussion, director of Medium Rare Big Band.

Patrick Hollenbeck was named Outstanding Composer in *Downbeat's* 1979 recording competition. He was also recognized as the Outstanding Composer and Arranger at the 1978 Notre Dame Jazz Festival and the 1977 Quinnipiac Jazz Festival. He is the founder of the Medium Rare Big Band, which has won many national honors under his direction. As a percussionist, he has been a soloist with the National Radio Orchestra in Greece and at the Fromm Festival at Tanglewood. He has also performed with the Boston Symphony Orchestra, the Boston Pops, the Boston Ballet and others.

*BM with honors, NEC. Studies at Eastman School of Music. Percussion with Everett Firth, Vinnie Ruggiero; arranging with Don Sebesky, Ray Wright. Winner of Young Artists Competition, Alfred Spaulding Prize and Leonard Bernstein Fellowship at Berkshire Music Center. Recordings on Arista, Philips, CRI. Former conductor of Harvard "B" Jazz Lab.*



### John Hugo

**Conductor of Recital Chorus and Alumni Chorus, associate conductor of NEC Chorus, Choral Conducting**

John Hugo has been a tenor soloist with the Rochester Philharmonic, the Boston Pops, the Houghton Oratorio Society, the Houghton Symphony and others.

*BM magna cum laude with honors, Houghton College; MM, NEC. Studies at Berkshire Music Center. Choral conducting with Lorna Cooke deVaron, Donald L. Bailey. Winner of Houghton Symphony Concerto Contest (1977). Recordings on CRI, Grenadillo.*

### Laura Jeppesen

**Early Music, Viola da Gamba**

Laura Jeppesen is a member of the Boston Camerata, the Boston Museum Trio and the Orchestra of the Eighteenth Century, directed by Frans Brüggen. She has also performed with Banchetto Musicale, the Cantata Singers, the Cambridge Society for Contemporary Music, Aston Magna La Petite Band and others.

*BA, Wheaton College; MM, Yale University. Studies with Nancy Cirillo, Broadus Erle. Studies at Hochschule für Musik, Hamburg, with Johannes Koch, Conservatoire Royale de Brussels with Wieland Kuijken, Woodrow Wilson Designate (1968); Fulbright Scholar (1971-1972); Belgian Government Grant (1972-1974); Bunting Fellow at Radcliffe College (1981). Recordings on Nonesuch, Desmar, Harmonia Mundi, Philips, Titanic. Former faculty of University of Massachusetts.*



### Veronica Jochum

**Piano**

Veronica Jochum has performed throughout the world, appearing as piano soloist with such leading orchestras as the Boston Symphony Orchestra, the Chamber Orchestra of the 92nd St. Y in New York City, the Minnesota Orchestra, the Berlin Philharmonic, the Munich Philharmonic, the Concertgebouw of Amsterdam, the London Symphony, L'Orchestre de la Suisse Romande, the Vienna Symphony, the Maggio Musicale, the Jerusalem Symphony and many others. She has performed at the renowned music festivals of Marlboro, Tanglewood, Montreux, Wallonie in Belgium and others.

*Graduate of Hochschule für Musik, Munich; MM (equivalent) with highest honors, Concert Artist Diploma. Piano with Edwin Fisher, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Master class with Maria Landes-Hindemith. Recordings on Philips, Deutsche Grammophon, Golden Crest. Guest lecturer, Radcliffe Seminar Series (1970); former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Berkshire Music Center.*

### Hyo Kang

**Violin**

Violinist Hyo Kang has performed throughout the U.S. and the Far East. He has presented a series of concerts in New York City and at the Kennedy Center in Washington, D.C., where he is a member of the Theatre Chamber Players of Kennedy Center.

*Diploma and post-graduate diploma, Juilliard School of Music. Violin with Dorothy DeLay. Former faculty of Philadelphia College of Performing Arts. Also current faculty of Juilliard School of Music, Aspen Music School.*



### Charles Kavalovski\*

**French Horn**

Charles Kavalovski has been the principal horn of the Boston Symphony Orchestra since 1971. He is also a member of the Boston Symphony Chamber Players and has appeared as a soloist with the BSO and other major orchestras in the U.S. and Canada. He has made a solo recording for the Musical Heritage Society in addition to his orchestra and chamber music recordings. He performs frequently for the International Horn Society annual meetings and has been on the international horn competition juries of Munich and Prague. He has been on the faculties of Boston University, the Banff Center for Fine Arts and the Berkshire Music Center, and has presented master classes and clinics at schools both here and abroad. In addition to being a musician, he holds a doctorate in nuclear physics from the University of Minnesota and spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1969.





**Maureen Kennedy****Music Education, director of Orff Studies**

*BA, College of Notre Dame of Maryland; Teacher's Certificate in Orff Schulwerk, Royal Conservatory of Music, Toronto; Diploma, Orff Institute, Salzburg. Former faculty of Southeastern Massachusetts University, Ball State University, Royal Conservatory of Music. Also current faculty of Wheelock College.*

**Louis Krasner****Violin, Chamber Music**

A gifted musician and teacher, Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (which was written for Mr. Krasner), Schoenberg, Sessions, Casella, Achron and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the Boston Symphony Orchestra under Koussevitzky, the New York Philharmonic under Mitropoulos, the B.B.C. Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Orchestra under Mitropoulos (1944-1949) and the Syracuse Symphony (1960-1968). He is also the organizer and former president of the New York State Chapter of the American String Teachers Association.

*Teacher and Soloist Diploma, NEC. Studies with Eugene Gruenberg, Carl Flesch, Lucien Capet, Sevcik. Founder of Syracuse Friends of Chamber Music. Governor's Award for the Arts, State of Rhode Island. Member of Board of Judges of Leventritt Competition (1967), music panel of National Endowment for the Arts (1967-1969), Academia Filarmonica. Former conductor of Syracuse University Orchestra. Lecture-recitals throughout U.S. and Europe, and on National Public Radio. Chairman of Tanglewood String Symposia (1964), Tanglewood Seminar in String Teaching (1965), Tanglewood Seminar for Music Teachers (1966). Articles in Journal of Arnold Schoenberg Institute, Austria Musikzeit-schrift, and others. Professor Emeritus of Syracuse University. Faculty of Berkshire Music Center.*

**Donald Lafferty****Music History, Acting Chairman of Undergraduate Music Theory**

Donald Lafferty has been a member of the NEC faculty since 1969. In addition to teaching, he has performed in New England as a solo pianist, chamber musician and accompanist.

*BFA with honors, University of Buffalo; MFA, Brandeis University; further studies at NEC. Theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; composition with Arthur Berger, Harold Shapero, Malcolm Peyton. Former faculty of Clark University.*

**Eugene Lehner\*****Viola, Chamber Music**

A member of the Boston Symphony Orchestra since 1939, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences. *Graduate of the Royal Conservatory of Music, Budapest. Violin with Jenő Hubay; composition with Zoltán Kodály. Also current faculty of Berkshire Music Center, Brandeis University, Wellesley College.*





### David Leisner

#### Guitar

David Leisner has presented solo recitals in the U.S., Canada and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, Switzerland, and he won second prize in the 1975 Toronto International Guitar Competition. Devoted to expanding the guitar literature, he has reintroduced the works of Romantic composer J. K. Mertz (1806-1856) and has written works for guitar and voice, as well as solo guitar. His editions of works by Mertz and Virgil Thompson have been published by the Theodore Presser Co.

*BA, Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick. Affiliate Artist. Recordings on Titanic, CRI. Former faculty of Amherst College.*



### Laurence Lesser

#### Violoncello, Chamber Music

Cellist Laurence Lesser has performed as a soloist with major orchestras of Europe, North and South America and Japan, and has appeared at the Spoleto, Marlboro, Casals and London South Bank Festivals. He was a prize-winner at the 1966 Tchaikovsky Competition. His chamber music performances have included appearances with the Lincoln Center Chamber Music Society and the Harvard Summer School Chamber Players.

*BA in Mathematics, Harvard College, Phi Beta Kappa. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with*

*Gaspar Cassado. Recipient of Ford Foundation Concert Artist Award. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, University of Southern California, Eastman School of Music. Current visiting professor at Toho School of Music, Tokyo, Japan.*

### David Locke

#### Music History

David Locke is the director of the Agbekor Drum and Dance Group, which specializes in the tribal music of Ghana, Africa. He has done field research in Africa, Jamaica and Japan, and his articles on African music have appeared in *Music Educator's Journal*, *Ethnomusicology*, *The Black Perspective in Music* and *African Music*. He developed a videotape, entitled "Gahu: A Social Dance from Ghana," for Connecticut Public Television, and has presented lectures and workshops at colleges throughout the country. *BA with high honors; PhD in Ethnomusicology, Wesleyan University. African music with Godwin Agbeli, Gideon Alorwoye, Abubakari Lunna, Freeman Donkor, Abraham Adzinyah, Alfred Ludzekpo. Former faculty of Clark University. Also current faculty of Tufts University, NEC Extension Division.*

### Richard Mackey\*

#### French Horn

A current member of the Boston Symphony Orchestra, Richard Mackey has also been a member of the Cleveland Orchestra, the Detroit Symphony and the Japan Philharmonic of Tokyo. He has performed at the Marlboro Music Festival and for Hollywood studios.

*Studies at NEC. Horn with Willem Valkenier; solfege with Gaston Dufresne.*

### Joseph G. Maneri

#### Music Theory, Composition

Joseph Maneri is a teacher and composer of microtonal music. His works have been commissioned by Erich Leinsdorf and performed at Tanglewood and Carnegie Hall. He performs throughout the Boston area on clarinet, saxophone and piano. *Composition with Josef Schmid.*

**Leslie Martin\*****Double Bass**

Leslie Martin has been a member of the Boston Symphony Orchestra since 1957. Before coming to Boston, he was a member of the Seattle Symphony Orchestra, as well as the Gene Krupa, Jan Garber, Skinnay Ennis and Ted Weems Orchestras. He has also played in the studios of NBC and Hollywood.

*Studies at Cornish School of Music in Seattle, University of Washington, American Conservatory. Double bass with John Tepley, George Moleux. Berkshire Music Center (1950). Former faculty of University of Washington.*

**Geraldine Martin****Third Stream, Voice**

Geraldine Martin has performed leading roles with Opera New England and the Cambridge Opera, and in Bernstein's *Trouble in Tahiti* at the Museum of Modern Art. Her TV and radio appearances include the one-woman opera, *The Stronger*, by Weisgall. She has also appeared as a soloist with the Baltimore Symphony, the Ford Conductor's Project Symphony Orchestra under James Levine and the M.I.T. Symphony Orchestra. She has played musical theater roles with the Next Move Theater, the Suffolk Theater and others. *BM, U.C.L.A.; MM, NEC. Studies at Peabody Conservatory of Music, Staatliche Hochschule für Musik. Recipient of scholarship to the Opera Company of Boston's Training Program for Young Singers. Also current faculty of NEC Extension Division.*

**Jacob Maxin****Piano**

Jacob Maxin made his Town Hall debut in New York City in 1961, and performed with the Young Artist's Series of 1963. He has performed frequently in New York since that time and has made many concert tours. He appeared as a soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, and is a former member of the Aeolian Chamber Players.

*BS, MS, Juilliard School of Music. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of Juilliard School of Music. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

**William Thomas McKinley****Composition, Jazz Piano**

William Thomas McKinley has achieved considerable recognition as a composer and jazz performer. His compositions have been performed worldwide by major contemporary artists such as Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry and Gunther Schuller, and by such prominent ensembles as Tashi, the Chicago Symphony, the Minnesota Orchestra, the New York

Philharmonic, Collage, Boston Musica Viva, the John Oliver Chorale, the Sequoia String Quartet, the Hartford Symphony and the Pittsburgh New Music Ensemble. He has been the recipient of prizes and commissions from the Fromm Foundation, the National Endowment for the Arts, the Massachusetts Council on the Arts, the Naumberg Foundation, the National Harp Society, BMI and the Minnesota Orchestra 75th Anniversary Prize. He has twice been a composer-in-residence at the Berkshire Music Center. As a jazz pianist, he has appeared with Dave Liebman, John Scofield, Miroslav Vitous and Billy Hart.

*BFA, Carnegie-Mellon University; MM, MMA, DMA. Yale University. Studies at Berkshire Music Center. Studies with Nikolai Lapatinikoff, Frederick Dorian, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings as a pianist and composer on CRI, Delos, Northeastern, Gunmar. Former faculty of Yale University, University of Chicago, S.U.N.Y. Albany.*





### John McNeil

#### Jazz, Trumpet

The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded five albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has taught workshops with Jamey Aebersold throughout the U.S., Europe, Australia and New Zealand.

### James Meadors

#### Music History

### Sandra Miller

#### Early Music, Baroque Flute

Sandra Miller has performed throughout the country as a soloist, chamber musician and orchestra member on both flute and baroque flute. She is a member of Duo Hotteterre and a member/assistant director of the New York-based chamber ensemble, Concert Royal, which has made nationwide tours and received an E. Michael Paul grant. Winner of the Concert Artists Guild auditions in 1973, she has presented solo recitals in Carnegie Recital Hall and has appeared as a soloist with the Orpheus Ensemble, the Winston-Salem Symphony, the Chamber Orchestra of the Settlement School in Philadelphia and others. She was the principal flute for "Summer at the State Theater" at Lincoln Center and has also performed with Aston Magna, the Levin Baroque Ensemble, the Endymion Ensemble, the Smithsonian Chamber Players, the *Hear America First* series and others. She has performed

at the Castle Hill Festival, Chamber Music Northwest and other festivals.

*BM, Curtis Institute of Music. Studies at Accademia Chigiana in Siena, Italy, on Vittorio Giannini Fellowship. Flute with John Krell, Philip Dunigan, Severino Gazzeloni; baroque flute with Michel Piquet. Winner of 1976 Erwin Bodky Memorial Competition. Performer and panelist at 1978 National Flute Association Convention. Recordings on Nonesuch, Titanic, Museum of Modern Art. Former faculty of Hunter College, Composers Forum and Chamber Music Conference of the East at Bennington College, Early Music Institute in Indianapolis. Also current faculty of S.U.N.Y. at Purchase.*



### Claude Monteux

#### Flute

Claude Monteux has appeared in recital and with orchestras throughout the U.S. and Europe. He has made recordings with the London Symphony, the Royal Philharmonic, the Academy of St. Martin-in-the-Fields and with several chamber ensembles. He served as principal flute with the Kansas City Philharmonic, and flutist, assistant conductor of the Ballet Russe de Monte Carlo. He was also the conductor of the Columbus Symphony and the Hudson Valley Philharmonic, and has appeared as either a soloist or guest conductor with the Royal Philharmonic Orchestra, French Radio Orchestra, RIIS, Brussels Radio and the Pittsburgh Symphony. He is currently the music director of the Haydn Festival Association. *Baccalaureate in France; Black Mountain College. Flute with Georges Laurent; piano with Nin-Culniell, Heinrich Gebhardt. Former faculty of Ohio State University, Peabody Conservatory.*

### Robert Mogilnicki

#### Music Education

In addition to teaching, Robert Mogilnicki has played trumpet with the Indianapolis Symphony, the Pittsburgh Symphony and the Boston Pops. *BM, NEC; MM, Boston University; PhD, Boston University School of Education.*



**Richard Moore****English**

Richard Moore is the author of three books of poems: *A Question of Survival*, *Word from the Hills* and *Empires*. His poems and essays have appeared in *The New Yorker*, *Poetry*, *The Hudson Review*, *Harper's*, *Atlantic Monthly* and other magazines. He is also the librettist of the opera *Chocorua*, which was performed at Tanglewood in 1972. *BA, Yale University; MA, Trinity College in Hartford. Teaching fellow, Boston University; Fulbright Fellowship. Fanny Hurst Professor of Creative Literature at Brandeis University (1976). Former faculty of Trinity College in Burlington (VT).*

**Christopher Morris****Assistant Conductor of NEC Symphony Orchestra and Contemporary Ensemble, Director of Special Events**

Christopher Morris is the founder and conductor of the Société de Musique Moderne and is the assistant conductor of the Massachusetts Youth Wind Ensemble. He has been the recipient of a Ford Foundation grant for a pilot project for young audiences, and is the former director of orchestra and chamber music at Milton Academy. He has appeared as a guest conductor of several ensembles in New England. *BM, MM, NEC. Studies at the University of Massachusetts in Boston. Trumpet with Roger Voisin, Robert Nagel; conducting with Frank L. Battisti; composition with Alexander Goehr; harmony and counterpoint with Robert DiDomenica. Also current faculty of NEC Extension Division.*

**Robert E. Nagel****Trumpet, Chamber Music**

Robert Nagel has appeared as a soloist throughout the U.S. and Europe, and has been a member of the New York Brass Quintet, the Little Orchestra Society of New York, the Contemporary Chamber Ensemble, the Casals Festival Orchestra, the Aspen Festival Orchestra and the Goldman Band. He is the co-founder of the International Trumpet Guild, and is also a conductor and composer whose works for brass have been published by Belwin-Mills, Edwin B. Marks, Lillenas and Mentor Music. *BS, MS, Juilliard School of Music. Trumpet with Fred Bosworth, Frank Simon, Ernest Williams; composition with Aaron Copland, William Bergsma, Peter Mennin, Vincent Persichetti. Solo recordings and recordings with New York Brass Quintet. President of Mentor Music, Inc. Former faculty of University of Hartford, Juilliard School of Music, Rutgers University. Also current faculty of Yale School of Music, Manhattan School of Music.*

**Hankus Netsky****Third Stream, director of Repertoire and Improvisation Ensemble**

Oboist Hankus Netsky is the founder and director of the Klezmer Conservatory Band, which performs traditional Yiddish music extensively throughout New England. He has also performed with Ran Blake in Boston, New York, Philadelphia and Washington. *BM with honors, MM with honors, NEC. Studies at Carnegie-Mellon University. Oboe with Fernand Gillet, Thomas Fayel, Fredric Cohen; composition with Malcolm Peyton, William Thomas McKinley, Roland Leich; jazz with Jaki Byard, George Russell; Third Stream music with Ran Blake. Recordings on Kleztone, Arista-Nova, Golden Crest. Also current faculty of NEC Extension Division.*

**Thomas E. Newell, Jr.\*\*****French Horn, Chamber Music**

Thomas Newell was a member of the Boston Symphony Orchestra and the New England Wind Quintet from 1963 to 1972. He has also been a member of the St. Louis Symphony and the U.S.A.F. Band in Washington, D.C., as well as the Washington Chamber Players, the Houston Woodwind Quintet and the Cincinnati Fine Arts Quintet. *BM, MM, Cincinnati Conservatory of Music. French horn with Mason Jones. Studies at Berkshire Music Center. Former faculty of Sam Houston State College, Texas Southern University, Stevens College, Cincinnati Conservatory of Music.*

### Virginia Neues

#### Music History

Virginia Neues has presented papers at the annual meeting of the American Musicological Society (1980) and at the colloquium *Musik und Text in der Mehrstimmigkeit des 14. und 15. Jahrhunderts* in Wolfenbüttel, Germany. She has also had articles published in the *Revue belge de musicologie*, the *Common Market Journal* and the *Brussels Bulletin*. BA, Radcliffe College; licence en musicologie (avec la plus grande distinction), Université libre de Bruxelles. Doctoral study at Brandeis University. Studies at Columbia University, Conservatoire royal de Bruxelles. Former faculty of College of the City of New York.

### Fritz Noack

#### Organ History and Design

Fritz Noack is the president of the Noack Organ Company, and has been building organs independently for over 20 years. He has had articles relating to pipe organs published in many periodicals.

*Organ building with Rudolph von Backerath; violin with Fritz Steben. Violist with North Shore Philharmonic; violinist with Cape Ann Chamber Orchestra. Former president of American Pipe Organ Builders Association (1976-1977). Board member of International Society of Organ Builders.*

### Michele Parker

#### Music Education

BM, Philadelphia Musical Academy; MA, Catholic University. Studies at University of Pennsylvania, Mozarteum in Salzburg, Austria. Studies with David Nadien, Karen Tuttle. Performances with orchestras in Virginia and Washington, D.C. Faculty of South Shore Conservatory and many Boston area school systems.



### Mark Pearson

#### Chairman of Department of Voice

Bass-baritone Mark Pearson has appeared as a soloist with the Boston Symphony Orchestra, New York Pro Musica, the Civic Symphony Orchestra, the Cecilia Society and Chorus pro Musica. He has presented premier performances of works by Daniel Pinkham, Ernst Bloch, Paul Hindemith and Benjamin Britten. The many master classes and vocal workshops he has presented include the "Master Teachers of Voice" series at Westminster Choir College. BA, Oberlin College; MA, Stanford University. Recordings on Music Guild, Cambridge, Turnabout.

### Malcolm C. Peyton

#### Acting Chairman of Composition Department

Malcolm Peyton has been the recipient of a Woodrow Wilson National Fellowship, a Fulbright Fellowship, grants from the National Endowment for the Arts and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been published by Boelke Bomart Mobart Music and APNM Publications. BA, MFA, Princeton University. Studies at Berkshire Music Center, Nordwest Deutsche Akademie für Musik. Composition with Roger Sessions, Edward Cone, Aaron Copland, Irving Fine, Wolfgang Fortner; piano with Edward Steuerman. President of Princeton Symphony Orchestra (1961-1962). Former visiting lecturer at Princeton University, Boston University.

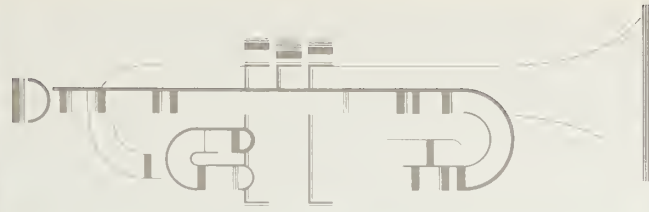


### Daniel Pinkham

#### Chairman of Early Music Performance Department; Music History and Musicology

A composer, conductor, harpsichordist and organist, Daniel Pinkham is a well-respected member of the Conservatory's faculty. His compositions for soloists, chorus, chamber ensembles, and organ have been widely performed. He has himself performed in the U.S. and Europe, and is the organist and music director of the historic King's Chapel in Boston. He has been the recipient of Fulbright and Ford Foundation Fellowships, and is a Fellow of the American Academy of Arts and Sciences.

*AB, MA, Harvard University; LittD Honorary, Nebraska Wesleyan University; MUSD Honorary, Adrian College; MUSD Honorary, Westminster Choir College. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former visiting lecturer at Harvard University.*



### Henry Portnoi\*\*

#### Double Bass

The former principal bass of the Boston Symphony Orchestra, Henry Portnoi is the author of *Creative Bass Technique*. He is also a former member of the BSO Chamber Players and the Zimble Sinfonietta, with which he has recorded, as well as a former member of the Pittsburgh Symphony under Reiner and the Indianapolis Symphony under Seitzky. *Graduate of Curtis Institute of Music. Double bass with Anton Torello.*

### Richard Pittman

#### Conductor of NEC Repertory Orchestra

Richard Pittman is the founder and conductor of the Boston Musica Viva, which has made three European tours under his direction. He is also the conductor of the Concord (MA) Orchestra, and has appeared as a guest conductor with the London Sinfonietta, the National Symphony, the Hessian Radio Symphony, the BBC Welsh

Symphony, the Hamburg Symphoniker, the Virginia Philharmonic, the Erik Hawkins Dance Company, and the Eastern Music Festival. He is the former conductor of the Contemporary Wind Ensemble and the Opera Society of Washington, D.C., and has conducted many other ensembles here and abroad. He received a Fulbright Award for study in Germany, and was formerly a trombonist with the U.S.A.F. Band and the National Symphony. *BM, Peabody Conservatory of Music. Studies with Douglas Allanbrook. Conducting with Laszlo Halasz, Sergiu Celibidache, Wilhelm Bruckner-Ruggeberg, Pierre Boulez. Recordings on Nonesuch, Delos, CRI, Northeastern. Former faculty of Eastman School of Music.*

### Lawrence Pyatt

#### Jazz, Trumpet

Lawrence Pyatt has played first trumpet with the Lionel Hampton Orchestra, the Phil Wilson Orchestra, Tony Bennett, and the Woody Herman Orchestra, with which he won a Grammy for big band jazz. He has toured extensively throughout the U.S. and Europe.

*BM, Berklee School of Music.*



**Kenneth Radnofsky****Saxophone, Bass Clarinet, Chamber Music**

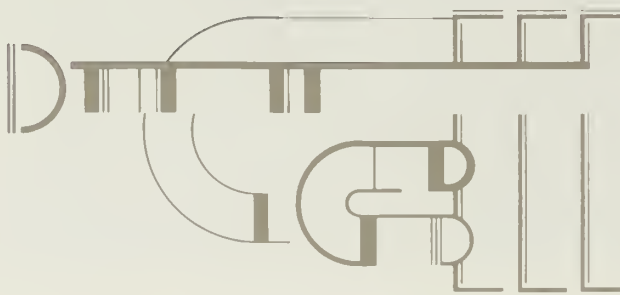
Kenneth Radnofsky has performed on saxophone, clarinet and bass clarinet with the Boston Symphony Orchestra, the Philadelphia Orchestra, the Santa Fe Opera Company and the Opera Company of Boston. He presented the premiere of David Amram's *Saxophone Concerto* with the Portland Symphony and has appeared as a soloist at the American Society of University Composers National Convention and in the Brookline Academy of Music Chamber Music Series. He was the recipient of a Fulbright Scholarship.

*BM cum laude, University of Houston; MM with honors, NEC. Saxophone and clarinet with Jeffrey Lerner, Joseph Allard. Articles published in Saxophone Sheet. Recordings on Deutsche Grammophon, BBC, Spectrum, Golden Crest. Also current faculty of Yale University, NEC Extension Division.*

**Christa Rakich****Organ**

Christa Rakich has made frequent concert tours of the U.S. and Western Europe. She was awarded second prize in the 1976 Bruges International Organ Competition for her performance of works by J. S. Bach. She received a Fulbright Grant for study at the Vienna Hochschule für Music.

*BA (German), BM (Organ), Oberlin College; MM with honors, NEC. Phi Beta Kappa, Pi Kappa Lambda. Organ with Bernard Lagace, Garth Peacock, Anton Heiller, Yuko Hayashi; harpsichord with Lisa Crawford. Recordings on Titanic. Former Assistant University Organist at Harvard University. Currently artist-in-residence at the Van Pelt College House at the University of Pennsylvania.*

**Wayne Rapier\*****Oboe, English Horn**

Wayne Rapier is a member of the Boston Symphony Orchestra, and a former first oboe with the Indianapolis Symphony and associate first oboe with the Philadelphia Orchestra. He toured Europe as a soloist with the Philadelphia String Quartet and Woodwind Quintet, and has performed concerti with the Philadelphia Orchestra, the Baltimore Symphony and the Kansas City Orchestra. He has also been a member of the U.S. Marine Band and Orchestra, the Kansas City, Baltimore and Robin Hood Dell orchestras. *BM, Eastman School of Music. Oboe with Marcel Tabuteau. Former faculty of Oberlin Conservatory.*

**Barbara Reutlinger****German**

*BA, Boston University; MA, Harvard University. Attended Teacher's College, Hofheim/Tanaus, Germany; University of Frankfurt. Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.*

**Robert Ripley\*****Violoncello, Chamber Music**

Robert Ripley joined the Boston Symphony Orchestra in 1955. He is a former member of the Cleveland Orchestra, the Zimble Sinfonietta, the Violone Ensemble and the Glenn Miller Air Force Orchestra. He is also a member of the Cambridge String Quartet.

*BM with highest honors, Cleveland Institute of Music. Studies at Curtis Institute of Music, Berkshire Music Center. Cello with Jean Bedetti, Felix Salmon. Also current faculty of All-Newton Music School.*

**Daniel Riley****Music Education**

Daniel Riley is the music director and conductor of the Massachusetts Youth Wind Ensemble. He is the former conductor of the Harvard Chamber Orchestra and the GBYSO Repertory Orchestra. He has appeared as a flute soloist with the Boston Bach Ensemble.

*Also current faculty of NEC Extension Division*

**Abby Rockefeller****English**

*BM (violoncello), NEC. Studies with Richard Kapuscinski. Various publications.*





### Victor Rosenbaum

**Chairman of Piano Department;  
Graduate Theoretical Studies,  
Chamber Music**

Pianist Victor Rosenbaum has concertized throughout much of the U.S., Brazil and Japan, appearing in solo and chamber music recitals and as a soloist with the Indianapolis Symphony, Atlanta Symphony and Boston Pops. He has also conducted the orchestras of Princeton University, Brandeis University, Merrywood Music School and NEC. He has presented lecture recitals and workshops on problems of analysis, performance and teaching at many universities.

*BA cum laude, Brandeis University; MFA, Princeton University. Piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions. Former faculty of Princeton University, Brandeis University. Current chairman of piano department at Eastern Music Festival.*



### Eric Rosenblith

**Chairman of Department of  
Strings; Violin; Chamber Music**

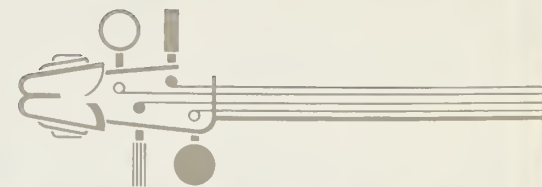
Violinist Eric Rosenblith made his Paris debut in 1936 and his New York debut in 1941, and has performed throughout the world. He is the former concertmaster of the Indianapolis Symphony and San Antonio Orchestra. He has organized and played first violin with many string quartets and chamber music festivals.

*Licence de Concert from École Normale de Musique. Violin with Jacques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Also current faculty of NEC Extension Division.*

### Kenneth Roth

**Early Music, Baroque Oboe,  
Recorder**

Kenneth Roth is a member of the Boston Camerata. He has recorded for Nonesuch, Vanguard, Columbia, Advent. *BM, NEC; MA, Stanford University. Also current faculty of Wellesley College.*



### Peter Row

**Sitar, Music History, Third  
Stream**

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and television appearances. A former president of the Northeast Chapter of the Society of

Ethnomusicology, he is widely published and has lectured throughout the U.S. about Indian music. He is also a consultant on Asian music for the Smithsonian Institute. *BM, MM, DMus, Prayag Sangit Samiti, Allahabad, India, where he received the gold medal in the Instrumental Music Division BM Merit list exams and the silver medal in the Instrumental Music Division MM Merit list exams. Also attended Rabindra Bharati University, Calcutta. Recipient of JDR Third Fund Fellowship for Doctoral Studies. Former research associate at Harvard University's Graduate School of Education.*





### Matthew Ruggiero\*

#### Bassoon

Matthew Ruggiero is the assistant principal bassoon with the Boston Symphony Orchestra and the principal bassoon with the Boston Pops. He is a former member of the National Symphony Orchestra and has been a participant in the Marlboro Music Festival. *Graduate of Curtis Institute of Music. Bassoon with Sol Schoenbach, Ferdinand Del Negro.*

### George Russell

#### Jazz, Composition

George Russell, the author of *The Lydian Chromatic Concept of Tonal Organization*, has received five grants from the National Endowment for the Arts, two Guggenheim Fellowships and a National Music Award. His performances include appearances with the George Russell Sextet at President Kennedy's International Jazz Festival (1962) and with the George Russell Big Band at the Newport Jazz Festival at Saratoga, and performances at Lincoln Center and Philharmonic Hall. He has made extensive concert tours throughout Scandinavia and Western Europe with George Wein's Newport All-Stars, his

own sextet and as a guest conductor, appearing at the Molde and Kongsberg Jazz Festivals in Norway, the Bologna Festival in Italy and in many Italian cities as a guest of the Italian government. He has taught the Lydian Chromatic Concept at the School of Jazz in Lenox (MA), at the Festival of the Arts in Jyväskylä, Finland, (under the auspices of the USIA), at Lund University in Oslo, Norway, and at Vaskilde Summer School in Denmark. *Recordings here and abroad. Former faculty of Berkshire Music Center.*



### Lois Schaefer\*

#### Flute, Piccolo

Lois Schaefer is a member of the Boston Symphony Orchestra. She was formerly the assistant first flute with the Chicago Symphony Orchestra, principal flute with the New York City Opera, and a member of the NBC Opera Orchestra. She has been a soloist with the Boston Symphony, the Chicago Symphony and the Boston Pops, and toured Europe and the U.S.S.R. with the Boston Symphony Chamber Players. She is a founding member of the New England Harp Trio and has been a participant in the Casals Festival in Puerto Rico. *BM with honors, NEC. Various recordings with BSO and others. Former faculty of Chicago Musical College. Also current faculty of NEC Extension Division.*

### David Samuels

#### Jazz, Vibraphone, Marimba

David Samuels has performed throughout Europe and North America, appearing and recording with Gerry Mulligan, Frank Zappa, Spyro Gyra and others. He is a member of the group Double Image, which has recorded two albums. A respected teacher, he has presented jazz clinics and workshops at many universities and at the International Percussion Symposium and National Percussive Arts Society Conference.

*BA, Boston University. Recordings on Warner Bros., CTI, Infinity, Arista and others. Articles in Percussive Arts Society Magazine. Former artist-in-residence at William Patterson College. Former faculty of Berklee College of Music.*







### Charles Schlueter\*

#### Trumpet

Charles Schlueter is the principal trumpet of the Boston Symphony Orchestra. He is the former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony and the Festival Casals, and the former assistant principal with the Cleveland Symphony Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at colleges and universities across the country.

*BS, Juilliard School of Music. Trumpet with William Vacchiano. Former faculty of University of Minnesota.*

### Robert Selig

#### Music Theory

Composer Robert Selig has received commissions from the Berkshire Music Festival, the Fromm Foundation, the Eastern Music Festival, the Paderewski Foundation and Washington Chamber Brass. He has also been the recipient of two Guggenheim fellowships, and composition awards from the American Music Center, the Massachusetts Council on the Arts and Humanities and the Martha Baird Rockefeller Foundation. He was also a songwriter for the United Artists Corporation for several years. *BM, MM, Northwestern University. Doctoral studies at Boston University. Studies at Berkshire Music Center on fellowship. Composition with Donald Martino, Ernst Krenek, Gardiner Read, Anthony Donato. Recordings on CRS and other labels. Compositions published by Margun Music, United Artists.*



### Russell Sherman

#### Piano

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Boston Symphony Orchestra and the

Detroit Symphony. He has presented recitals throughout the U.S., Europe and South America, and has presented the premieres of works by such composers as Gunther Schuller, Luigi Nono and Ralph Shapey. In addition to his commitment to contemporary music, he is noted for his performances of the complete Beethoven sonatas and Bach's Well-Tempered Clavier.

*BA, Columbia University. Piano with Edward Steuermann; composition with Erich Ito Kahn. Recordings on Advent, Sine Qua Non, Vanguard, Pro Arte. Former faculty of Pomona College, University of Arizona.*





### Leonard Shure

#### Piano, Chamber Music

Distinguished pianist Leonard Shure has been a soloist with the major orchestras of the United States, including the New York Philharmonic and the symphony orchestras of Cleveland, Boston, Detroit, St. Louis and Pittsburgh. He was the first pianist to perform at the Berkshire Music Center at Tanglewood, appearing with the BSO under Koussevitzky. He has also presented recitals throughout the U.S. and made a concert tour of Russia in 1979. He has been a member of such competition juries as the Leventritt, the Beethoven Foundation in New York and juries in Zurich, Switzerland and Munich, Germany. He is the director of "Chamber Music on Nantucket," and has taught master classes at the Aspen Music Festival, the Eastman School of Music, and the Rubin

Academy of Music in Israel, many of which have been broadcast on local TV. *Graduate of Hochschule für Musik, Berlin. Piano with Artur Schnabel. Most recent recordings on Audiofon. Former lecturer/guest professor at Western Reserve University, Hochschule für Musik in Zurich, University of California. Former faculty of Boston University, Longy School of Music, Mannes School of Music, Cleveland Institute of Music, University of Texas.*

### Gregory Smith

#### Music History

*BM, St. Louis Institute of Music; MA, Washington University; MA, Harvard University. Doctoral studies at Harvard. Additional studies at École Normale de Musique de Paris, Musikhochschule in Heidelberg. Piano with Jules Gentil; harmony and counterpoint with Hermann Schäfer. Whiting Fellowship in the Humanities. Teaching fellow at Harvard. Former faculty of St. Louis Institute of Music Preparatory School, St. Louis Community Music School. Also current faculty of Emmanuel College.*

### Jean Stackhouse

#### Piano Pedagogy

Jean Stackhouse has been a clinician for the National Piano Foundation and the Dalcroze Society of America. She has been an accompanist in many programs at NEC, the Gardner and Fogg Museums and many local colleges.

*BM with honors, De Pauw University; MM with honors, University of Oklahoma. Mu Phi Epsilon, Pi Kappa Lambda. Studied Karnatic music in Bangalore, India, and with David Reck at Amherst College. Fellow of Society for Values in Higher Education. Also current faculty of NEC Extension Division.*



### Robert Stallman

#### Flute, Chamber Music

Robert Stallman has appeared as a soloist and in chamber ensembles here and abroad, with solo appearances in Carnegie Hall, Carnegie Recital Hall, Avery Fisher Hall and on major radio stations. He made concert tours of Southern Europe sponsored by the State Department. He is a member of the New York-based L'Ensemble and Melos Sinfonia and is the director of the Cambridge Chamber Players. In 1971, he was the first prize winner in the National Collegiate Artists Competition.

*BM, MM, NEC. Studies at Paris Conservatoire on Fulbright Grant. Fellowship for study at Berkshire Music Center, where awarded C. D. Jackson Prize. Flute with James Pappoutsakis, Jean-Pierre Rampal, Alain Marion, Gaston Crunelle. Recordings for Library of Congress, CRI. Also current faculty of Longy School of Music, Queens College.*



**Daniel Stepner****Early Music, Baroque Violin**

Daniel Stepner is a founding member and the concertmaster of the Banchetto Musicale. He is also a member of the Orchestra of the Eighteenth Century, directed by Frans Brüggen, and the Boston Museum Trio. He has presented numerous solo and chamber performances, most notably the complete violin and piano sonatas of Charles Ives with pianist John Kirkpatrick.

*BM, Northwestern University; DMA, Yale University. Studies with Steven Staryk, Nadia Boulanger, Broadus Erle. Recordings on Musical Heritage, CRI, Columbia, Titanic, Harmonia Mundi. Also current faculty of Longy School of Music.*

**Thomas Stumpf****Piano**

Thomas Stumpf has appeared as a soloist and with orchestras in Salzburg, Prague, Hong Kong, Manila, Caracas, London and throughout Germany. He has been a soloist with the Boston Pops, accompanied Edith Mathis at the 1973 Edinburgh Festival and toured Europe with Rita Streich in 1974. He is the pianist and co-director of the Lyric Arts Ensemble, which performed at the International Arts Festival of Caracas, Venezuela, in 1979.

*Diploma with Distinction, Mozarteum, Salzburg; MM with honors, Artist's Diploma, NEC. Piano with Heinz Scholz, Kurt Neumüller, Irma Wolpe, Russell Sherman; analysis with Kurt Overhoff, Ernst Oster. Recipient of Bösendorfer Prize (1970), Lilli Lehmann Medal (1972). Also current faculty of NEC Extension Division.*

**Allan Sturrock****English**

*B.Ed., University of Dundee; MA, Duke University. Teaching fellow at Harvard University. Consultant to Casa del Sol, Boston. Former faculty of St. George's College, Buenos Aires.*

**Robert Paul Sullivan****Guitar, Vihuela, Mandolin, Lute, Early Music Performance, Chamber Music, Music Education.**

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the Boston Symphony Orchestra and the Syracuse Symphony.

*Studies at NEC, Harvard Summer School, Universidad de Cervera, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de la Torre, Oscar Ghigha, Emitio Pujol, Barry Galbraith. Former faculty of University of Rhode Island, Syracuse University. Also current faculty of Clark University, NEC Extension Division.*

**Julia Sutton****Chairman of Department of Music History and Musicology; director of Collegium Terpsichore; Early Music**

Julia Sutton is the editor and translator of Fabritio Caroso's *Della Nobilità di Dame*, published by Oxford University Press, and is the founder of the Court Dance Institute of the Dance Notation Bureau. She was the dance director of New York Pro Musica's "An Entertainment for Elizabeth," the Pennsylvania Orchestra Association's "Renaissance Revisited," Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio, 1589). She has presented lectures and workshops in the U.S. and Europe, and has published numerous articles in scholarly publications on musicology and musicology and dance history. *BA, Cornell University; MA, Colorado College; PhD, University of Rochester. Former faculty of Eastman School of Music, New York University, Queens College. Also current faculty of NEC Extension Division.*

### John Swallow

#### Trombone, Euphonium

John Swallow is a member of the New York Brass Quintet, the Contemporary Chamber Ensemble and the New York City Ballet Orchestra. He is a former member of the Chicago Symphony, the Utah Symphony and the orchestras of the Chicago Lyric Opera and the New York City Opera.

*Studies at Juilliard School of Music, Columbia University. Trombone with Neal DiBiase, Doris Shuman, Donald Reinhardt. Former faculty of Hartt College of Music. Also current faculty of Manhattan School of Music.*



### Yoriko Takahashi

#### Piano

Yoriko Takahashi has presented concerts in Japan, the U.S. and Europe. She was the winner of the Casella International Piano Competition in Naples and the Mainichi Competition in Japan. She has also presented lecture/demonstrations and master classes for Toho Conservatory, Kunitachi Music University, Osaka University of Arts, the Piano Teachers' National Association and elsewhere in Japan.

*BA, Tokyo University of Arts; Diplomas from Toho Conservatory, Juilliard School of Music, Academie für Musik und darstellende Kunst, Vienna, the latter awarded with distinction. Piano with Aiko Iguchi, Leonid Kochanski, Rosina Lhevinne, Aube Tserko, Bruno Seidlhofer. Recordings on Orion. Former faculty of University of Oregon, Dartmouth College. Also current faculty of NEC Extension Division.*

### Henry Augustine Tate

#### Arts Appreciation

Henry Tate has been associated as a lecturer with the James Joyce Society of New York and Dublin, the William Butler Yeats Symposium in Ireland, Trinity College in Dublin, Boston University, Rosemont College, Drexel University, the University of Pennsylvania and the Cloisters in New York. He is curator for education for the Worcester Art Museum and the assistant chief of the Division of Education at the Philadelphia Museum of Art.

*BA, Villanova University; BA, University of Pennsylvania; MA, New York University; MA, PhD, Trinity College, Dublin.*

### Frank Taylor

#### Organ

Frank Taylor is a respected interpreter of the classical French organ repertoire. He has recorded the works of DuMège, Dandrieu and Marchand and has presented recitals in England, France, Spain and the United States.

*BA, Yale University. Organ with Frank Bozian, George Faxon, Melville Smith; composition with Paul Hindemith, Richard Donovan. Studies at Lincoln College, Oxford, with Egon Wellesz. Also current faculty of Wellesley College, NEC Extension Division.*

### Donald Teeters

#### Organ

Donald Teeters is the conductor of the Cecilia Society of Boston and serves as the organist and choirmaster of the All Saints Church in Brookline.

*BM with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederik Prausnitz. Studies at Berkshire Music Festival on fellowship.*



### Laurence Thorstenberg\*

#### Oboe, English Horn

Laurence Thorstenberg plays English horn with the Boston Symphony Orchestra and was formerly the assistant first oboe and English horn with the Chicago Symphony. He has had major engagements with symphonies in Baltimore, Dallas, Chicago and Philadelphia. He was also the principal oboe in chamber music at the Marlboro Festival, where he coached with Rudolf Serkin and Marcel Moyse.

*BM, Curtis Institute of Music. Oboe and chamber music with Marcel Tabuteau. Former faculty Roosevelt University, DePaul University, Lehnhoff School in Chicago.*

### Paul Tobias

#### Violoncello

Paul Tobias has appeared as a soloist with the Los Angeles Philharmonic, the Pittsburgh Symphony, the Baltimore Symphony and the New York Philharmonic. He presented the American premiere of Penderecki's cello concerto at the Kennedy Center with the composer conducting the Polish National Radio Symphony. His New York recital debut was presented by the Concert Artists Guild, and he has performed throughout the U.S., including the Aspen and Marlboro Festivals, and has toured Europe and South America. A member of the Eastman Trio, he has also played with the Chamber Music Society of Lincoln Center and at the White House.

*BM, Juilliard School of Music. Studies with Zara Nelsova, Claus Adam, Leonard Rose, Margaret Rowell, Gregor Piatigorsky. Recordings on CBS, Marlboro Recording Society, Columbia. Television and radio performances on PBS, NPR, CBC and French Television. Also current faculty of Mannes College.*

### Walter Trampler\*\*

#### Viola

Walter Trampler is widely considered the most eminent solo violist of our time. He has performed as a soloist with orchestras, as a recitalist and with chamber groups throughout America, Europe and Japan. He has been instrumental in expanding the viola literature, performing previously unpublished or little-known works by earlier composers and commissioning many new works for viola, such as Luciano Berio's *Chemins II and III* and *Sequenza VII*. He has also premiered works by Mark Neikrug, Simon Bainbridge, H. W. Henze, Larry Austin and others. He was a founding member of the New Music Quartet, which made musical history throughout its nine years of existence. Since 1969, he has been a resident artist with the Chamber Music Society of Lincoln Center. He has also performed with the Budapest Quartet, the Beaux Arts Trio and the Guarneri Quartet. He was a member of the Boston Symphony Orchestra for several years.

*Artist's Diploma, Munich Academy of Music. Former member of Strub Quartet; former principal viola of Berlin Radio Symphony. Recordings on RCA, Columbia, Philips, Vanguard, English Decca, EMI, CRI, Unicorn. Former faculty of Juilliard School of Music, Peabody Conservatory, Yale University, Boston University.*



### John Tyson

#### Early Music, Recorder

John Tyson has presented solo recitals in the U.S., France and England. The winner of the 1975 Erwin Bodky Competition, he was named one of the "Outstanding Artists of the Year" by *Musical America* in 1976. He has appeared with the Boston Classical Orchestra, Banchetto Musicale and the Boston Camerata and he is a member of Les Fêtes Galantes. He has also presented numerous workshops in the U.S. and France.

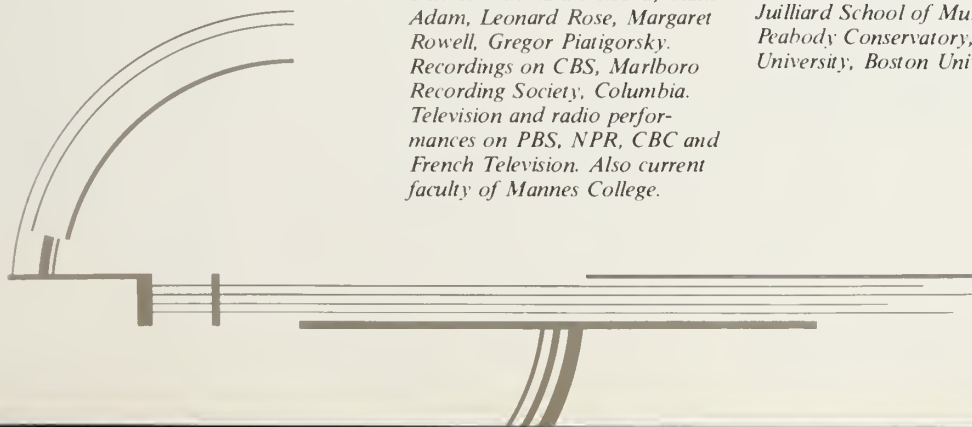
*BM, East Carolina University. Recorder with Frans Brüggen. Recordings on Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Artist-in-residence at Northeastern University.*

### Masuko Ushioda

#### Violin

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto Festivals and with the Harvard Summer School Chamber Players. She was the first prize winner of the the Mainichi Competition of Tokyo in 1956 and the Tchaikovsky Competition in 1966, and was also a prize winner of the Queen Elisabeth Competition of Brussels in 1963.

*Graduate of Toho School, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory, Anna Ono in Japan. Recordings for Angel, Toshiba, Melodiya.*







**Miroslav Vitous**  
**Jazz, Double Bass**

Miroslav Vitous, a founding member of *Weather Report*, has performed with Miles Davis and toured with his own ensemble throughout the U.S., Europe and Japan. Listed in *Downbeat's* International Jazz Critics Poll in 1980, he has been a recipient of a grant from the National Endowment for the Arts. He is an ECM recording artist and has also recorded with Chick Corea and Jack DeJohnette.



**Sherman Walt\***  
**Bassoon**

Sherman Walt is the principal bassoon in the Boston Symphony Orchestra. He is a member of the Boston Symphony Chamber Players, and has toured Europe as a soloist with the BSO and recorded concerti with the orchestra as well. Before joining the BSO in 1953, he was the principal bassoon of the Chicago Symphony. *Studies at the University of Minnesota, Curtis Institute of Music. Recordings on RCA, Deutsche Grammophon, Philips. Former faculty of Boston University.*

**Michael J. Walters**  
**Music Education, conductor of Repertory Wind Ensemble, director of Trombone Choir**

Michael Walters was formerly the band director and instrumental music teacher in the school systems of Ithaca, Long Beach and Commack, New York. He has written music for wind ensemble, edited literature for trombone choir and his transcriptions for wind ensemble have been published by E. C. Schirmer.

*BS, MS, Ithaca College; DMA in conducting, University of Miami School of Music. Studies at Academy of Music, Basel, Switzerland. Conducting with Don Wells, Pierre Boulez, Frederick Fennell; composition with J. Clifton Williams, Warren Benson.*

**Chester Williams****Special Assistant to the President**

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as President of New England Conservatory. He served again as dean from 1967 to 1976, when he was named Dean Emeritus and Director of Summer School, a post he held until 1978. Dean Williams has also been the conductor of the Harvard Musical Association Orchestra since 1953.

*AB, Oberlin College; AM, Harvard University; DM (honorary), NEC. Pi Kappa Lambda. Former faculty of Grinnell College, Cornell College.*

**Harold Wright\*****Clarinet**

Harold Wright is the principal clarinet of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players. Before coming to Boston, he was the principal clarinet of the Washington National Symphony and the Dallas Symphony and the assistant principal of the Houston Symphony. He has been the first clarinet in the orchestras at the Casals and Marlboro Festivals, where he also performed frequently as a chamber musician. He has performed with many leading string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Finc Arts. He has also been a soloist with the National and Boston symphonies. *BM, Curtis Institute. Clarinet with Ralph McLane. Recordings on Columbia, RCA, Marlboro, Turnabout, Nonesuch, Deutsche Grammophon, Philips. Former faculty of Catholic University, American University, Boston University.*

**William Wrzesien****Clarinet, chairman of Department of Woodwinds, Brass, Percussion, Harp and Sitar**

William Wrzesien is the principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe.

*BM, MM, Artist's Diploma, NEC. Clarinet with Rosario Mazzeo. Former faculty of University of Lowell. Also current faculty of NEC Extension Division.*

**Bela Wurtzler\*****Double Bass**

Bela Wurtzler has been a member of the Boston Symphony Orchestra since 1962, before which he was the assistant principal bass of the Detroit Symphony Orchestra. A native of Budapest, Hungary, he was formerly a member of the Budapest State Opera Orchestra and Budapest Philharmonic, and won first prize in the International Bass Competitions of Budapest and Bucharest. *Graduate of Franz Liszt Academy, Budapest. Also current faculty of Brown University, Wellesley College.*

**Lawrence Wolfe\*****Double Bass**

Lawrence Wolfe is a member of the Boston Symphony Orchestra. He has also performed with Collage. *BM, NEC. Studies at Berkshire Music Center, where received Albert Spaulding Prize (1970).*



### Benjamin Zander

**Conducting, Chamber Music**  
Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and frequently conducts the NEC Symphony Orchestra. He is also the conductor of the Youth Chamber Orchestra and the former conductor of the Civic Symphony Orchestra. A cellist, he has concertized extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music. *BA with highest honors, London University; diplomas from Accademia Chigiana, Siena, and Hochschule für Musik, Köln. Cello with Gaspar Cassado. Studies at Harvard University. Studies with Leonard Shure, Ernst Oster. Numerous recordings. Former faculty of Yehudi Menuhin School in London, Merrywood Music School in Lenox, MA. Also current faculty of NEC Extension Division.*

### Anna Yona

#### Italian

*University of Turin, Italy. Radio commentator/director of Italian Hour for Boston area radio stations WCOP, WBMS, WESX, WLYN (1943-1950). Translator of Italian plays and short stories.*

### Patricia Zander

#### Piano, Chamber Music

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan and Korea, and has recorded with cellist Yo-Yo Ma. She has done coaching for lieder and opera and presented master classes in the People's Republic of China (1980) and Japan (1981). She is also the coordinator of the chamber music program of the Round Top Festival of Texas. *ARCM, Royal College of Music, London; LRAM, Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Piano with Leonard Shure. Former faculty of Harvard University.*

### Gerald Zaritzky

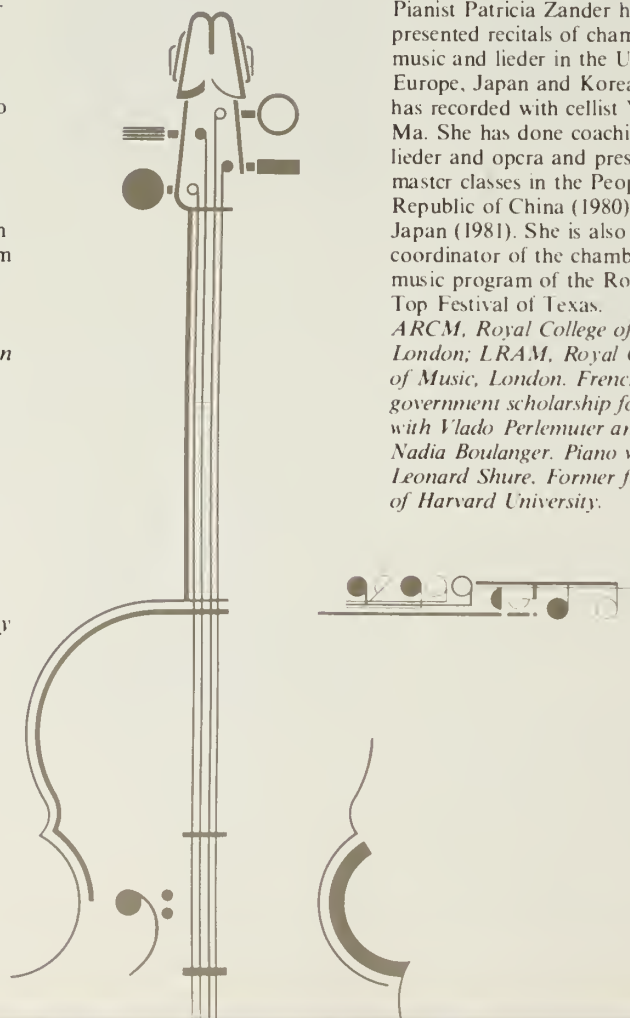
#### Music Theory

Gerald Zaritzky has presented lecture-demonstrations throughout the Boston area in interpretive ear-training and improvisation. *BS, M.I.T.; MM, NEC. Theory with Robert Cogan, Ernst Oster. Woodrow Wilson Foundation Fellowship (1965-1966). Former faculty of Rhode Island Governor's School for the Gifted in Music and Art, the Windhover School of the Creative and Performing Arts. Also current faculty of NEC Extension Division.*

### Bernard Zighéra\*\*

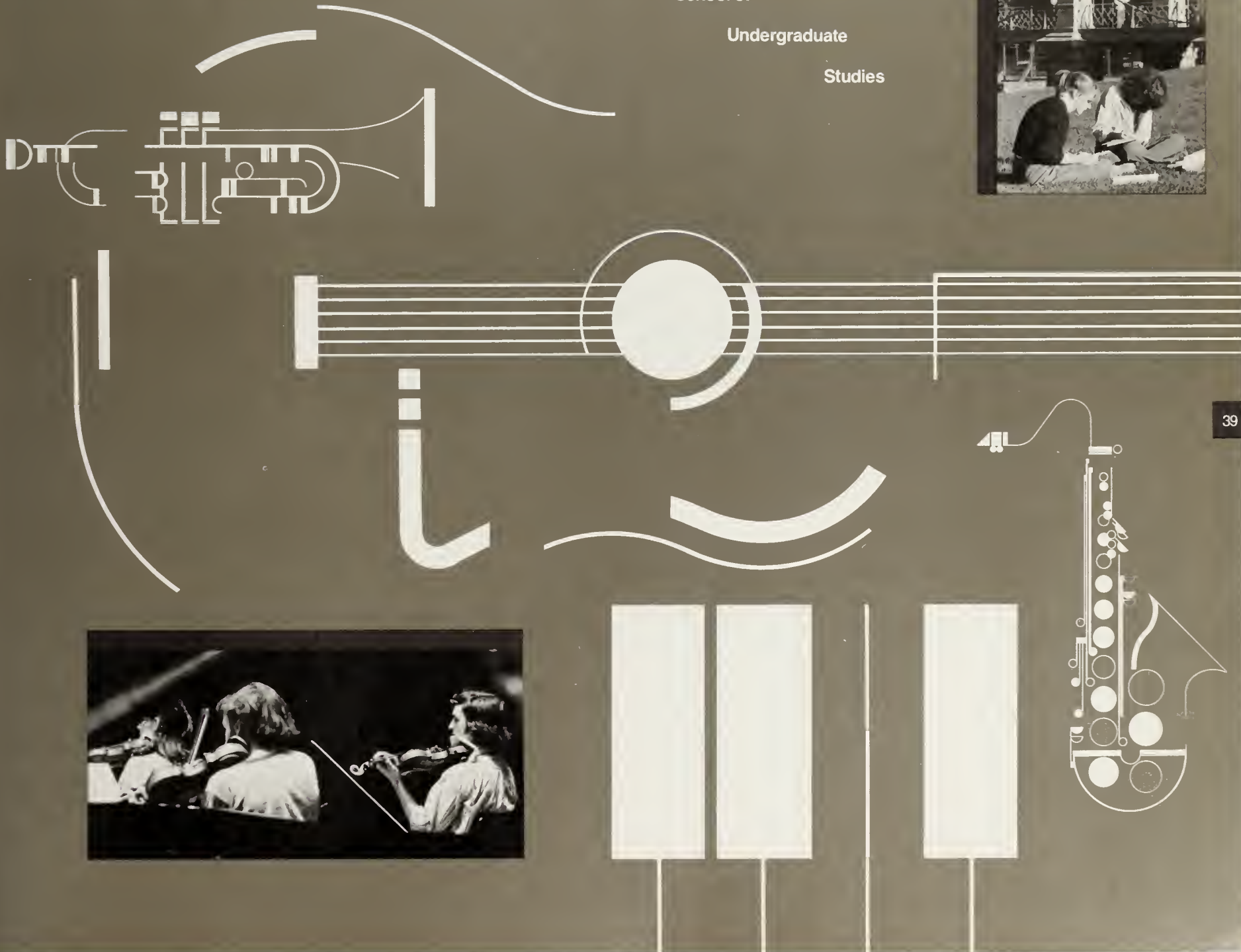
#### Harp

Bernard Zighéra is the former first harpist of the Boston Symphony Orchestra, and has made concert tours of the U.S. and Europe. He has served on the juries of the Conservatoire National de Paris Competition and the International Harp Convention of Israel. *Diploma with first prize in piano and Diploma with first prize in harp from Paris Conservatory. Harp with Marcel Tournier; piano with Isidore Phillip, Santiago Riero; chamber music with Paul Chevillard, Lucier Capet. Former member of Paris Conservatory Orchestra. Faculty member at Berkshire Music Center (1940- ).*





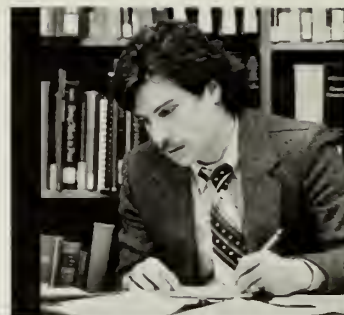
School of  
Undergraduate  
Studies





The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music degree.

In addition, the Conservatory offers a joint double-degree program in cooperation with Tufts University which leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).



### Undergraduate Major Areas of Concentration

#### Performance

Violin  
Viola  
Violoncello  
Double Bass  
Guitar  
Bassoon  
Clarinet  
English Horn  
Euphonium  
Flute  
French Horn  
Oboe  
Saxophone  
Trombone  
Trumpet  
Tuba  
Percussion  
Harp  
Vocal  
Piano  
Organ  
Harpsichord  
Baroque Flute  
Baroque Oboe  
Baroque Violin  
Recorder  
Viola da Gamba  
Early Music with  
Instrumental Concentration  
Vocal Concentration  
Court Dance Concentration

Jazz Studies  
Third Stream Studies  
Music Education with  
Instrumental Concentration  
Vocal Concentration  
Composition  
Theoretical Studies  
Music History

### Bachelor of Music

The Bachelor of Music is a four year curriculum and can be pursued in one of thirty-five major areas of concentration.

#### Requirements

A minimum of 120 credits is required to earn the Bachelor of Music degree at New England Conservatory. All Bachelor of Music degree candidates must participate in the Conservatory's ensemble program. Description of ensembles can be found on page 52.

### Double Major

Qualified students may apply for Double Major status during their sophomore year. This is a five year program that combines a performance major with Music Education. The Double Major program is designed and approved in consultation with the appropriate department heads and the Dean.



### Five Year Joint Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a double focus — one musical and the other non-musical — may choose the New England Conservatory-Tufts University Joint Double Degree Program. This highly concentrated and rigorous five year program, combining studies in the liberal arts and musical

disciplines, leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory. All conservatory majors are available except Music Education. Tufts offers students in this combined program the opportunity to major in any area except professional degree programs in engineering, occupational therapy, and mental health.

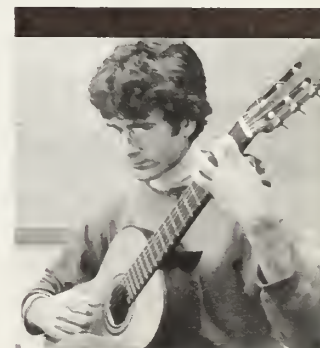
Tuition will be charged according to Tufts undergraduate tuition rates. Request for financial assistance should be made to each institution. Both applications must be submitted by February 15. Transfer applicants are not eligible. This program is extremely challenging and should be considered only by the exceptional student.

One of the country's leading institutions of higher learning, Tufts University, chartered in 1852, is located in Medford, Massachusetts, just outside of Boston.

### Additional Offerings

#### *Undergraduate Courses at Tufts University*

A reciprocal arrangement between New England Conservatory and Tufts University allows students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to summer school. Students must first receive permission from the Dean.





## Sampling of Courses Offered in Recent Years

### Department of Composition

Rudiments of Notation, Editing,  
and Autography  
Score Preparation and Rehearsal  
Techniques  
Instrumentation and  
Orchestration  
Analytic Method: Pre-20th  
Century Music  
Analytic Method: 20th Century  
Music  
Music and Media  
Electronic Music Composition  
Composition for Non-Majors

### Department of Conducting

Orchestral Conducting  
Choral Conducting  
Wind Ensemble Conducting

### Department of Early Music Performance

Continuo Class  
Advanced Continuo Class  
Court Dance



### Department of Jazz Studies

Improvisation Workshop  
Theory and Arranging  
Lydian Chromatic Concept of  
Tonal Organization  
Instrumentation

### Department of Music Education

Brass Sequence  
Guitar Class  
Percussion Class  
String Sequence  
Woodwind Sequence  
Music Education Orientation  
Music Education Laboratory  
Educational Psychology  
Elementary and Junior High  
School Vocal Methods  
Instrumental Methods  
Composition and Arranging  
Conducting  
Junior and Senior High School  
Choral Methods  
Philosophy of Education  
Practice Teaching  
Practice Teaching Seminar

### Department of Organ

Basic Organ Technology  
Elementary Thoroughbass  
Organ Performance Practice  
Choral Conducting for  
Organists

### Department of Piano

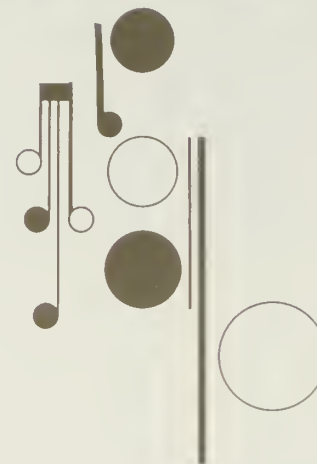
Piano Class  
Piano Performance Seminar  
Piano Techniques  
Piano Pedagogy  
Vocal Accompaniment — French  
Vocal Accompaniment — German

### Department of Music Theory

Rhythm, Singing, Rudiments  
Harmony at the Keyboard  
18th and 19th Century  
Compositional Practices  
20th Century Compositional  
Practices  
Composition with Twelve Tones  
and with Quarter Tones  
16th Century Counterpoint  
18th Century Counterpoint

### Department of Music History

Music of the Middle Ages and  
the Renaissance  
Music of the Baroque Era  
Music of the Classic Era  
Music of the Romantic Era  
Music of the 20th Century  
History of Afro-American  
Music  
Research into Music History  
Introduction to Non-Western  
Music  
Music of India



### Department of Third Stream Studies

Fundamentals of Aural Training  
Byways and Backwaters of the  
20th Century  
Aural Training and  
Improvisation for Non-Majors  
Development of Personal Style  
Indian Modal Improvisation  
Eastern Music Systems

### Department of Voice

Voice Class  
Diction for Singers  
Vocal Pedagogy  
Vocal Techniques and Repertoire  
— French  
Vocal Techniques and Repertoire  
— German

### General Studies

English Courses  
Courses in Foreign Languages  
Humanities





### Admission to the School of Undergraduate Studies

Applications for admission to undergraduate programs are available from the Office of Admissions. Completed application forms should be submitted as soon as possible and no later than February 15. New England Conservatory does not allow deferred admissions. Mid-year admissions are available.

Students interested in applying for the New England Conservatory-Tufts University Joint Double-Degree Program should complete application forms from each school. Applications from Tufts can be obtained by writing to:

Tufts University, Office of Admissions, Ballou Hall  
Medford, MA 02155.

### Academic Requirements

1. Graduation from an accredited secondary school or its equivalent is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong.
2. Applicants are required to take the College Board Scholastic Aptitude Test (SAT), including those who have been out of secondary school one or more years but who have not previously undertaken college study.
3. International students (non-native English speaking persons) are exempt from the SAT requirement. However, they must take the Test of English as a Foreign Language (TOEFL). A minimum score of 450 is required for admission.
4. Transfer applicants to degree programs in Music Education and Composition will not be admitted beyond the sophomore level.

### Admission Requirements for Specific Programs

#### Composition

The applicant must submit, with his/her application, three or four original compositions in manuscript form and proof of theoretical study. A tape demonstrating applicant's proficiency on his/her major instrument is helpful in evaluating musical potential.

#### Music History

The applicant must demonstrate superior writing ability and a strong interest in historical subjects by submitting a research paper, along with his/her application. The Department seeks assurance that applicants are reasonably competent at their instruments. Applicants need not perform on a concert calibre, since studio instruction is a minor.



### General Performance Audition Requirements

The applicant must perform an audition after submitting his/her formal application. Auditions are scheduled several times during the winter and spring preceding matriculation. As indicated in the application materials, auditions are also scheduled in several cities throughout the country for all majors except Third Stream Studies, Jazz Studies, Organ, Harpsichord, Guitar, and Percussion.

Applicants who live more than two hundred miles from Boston may submit a tape recording in lieu of a personal audition in all majors except Third Stream Studies.

The audition requirements specified below for each performance area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Transfer applicants must present evidence of greater repertoire and proficiency.

Scales, arpeggios, and sight reading requirements are demanded of all instrumental applicants in their audition.



### Audition Requirements for Specific Departments

#### Brass

Two compositions from the standard repertoire showing contrast in style and technique; excerpts from standard orchestral literature.

#### Early Music Performance

Early Woodwinds and Strings: slow and fast movements from Italianate and French works. Keyboard: A Prelude and Fugue by J. S. Bach; a work by Couperin or his school. Voice: A song by an English lutenist composer; a florid Baroque aria in Italian or German; a sustained Baroque aria in French, Italian or German.

#### Guitar

One work from each of the following eras: Baroque or Renaissance; Classic or Romantic; Twentieth Century.

#### Harp

A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves.

#### Jazz Studies

A high degree of proficiency in his/her major performance area; a practical understanding of the concepts of jazz improvisation; several selections to show variety and contrast in styles; a ballad. For those with a composition emphasis, the applicant must submit three or four original compositions in manuscript form.

#### Music Education

Applicants must meet the audition requirements in their major performance area as outlined here.

#### Organ

Three selections from the standard repertoire, one of which will be by J. S. Bach.

#### Percussion

Applicants must be prepared to play one piece in each of three categories: mallets, snare drum and timpani. The mallet selection should be chosen for musical content and technical difficulty. Applicants should perform a piece using either matched or traditional grips on the snare drum. On the timpani, applicants must demonstrate rolls at different dynamic levels, as well as on different pitches, both extremely high and extremely low. A piece that involves at least 2 timpani is required.

#### Piano

A memorized program of a Bach *Prelude and Fugue* or a complete *Suite* or *Partita*; a complete Classical sonata; a substantial Romantic work; a Twentieth Century piece.

#### Strings

Three contrasting movements or pieces from the standard concert repertoire.

#### Third Stream Studies

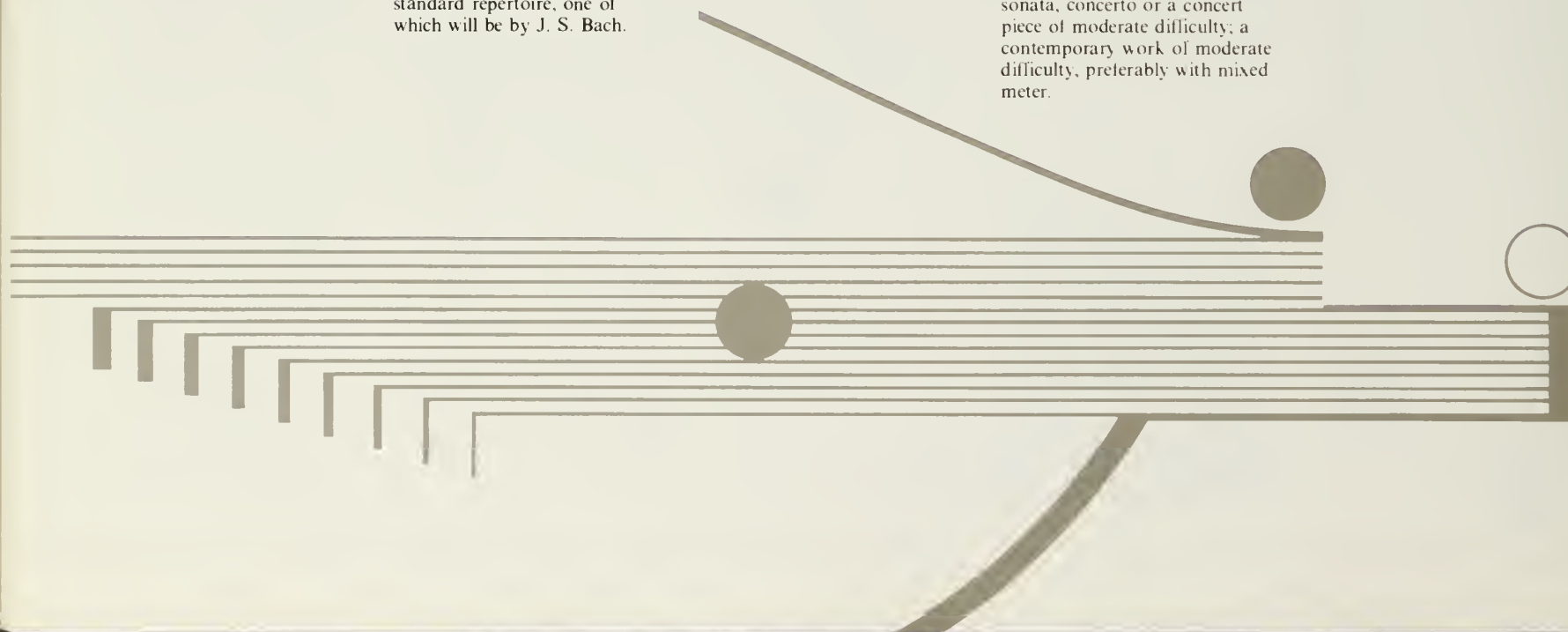
Demonstrated proficiency in ear training and in major performance area. The applicant should be prepared to perform three pieces: a piece of specific ethnic origin, an improvisation or original composition, and a piece from the concert repertoire.

#### Voice

A selection from the early Italian anthology; two additional songs, one of which will be in English.

#### Woodwinds

Two contrasting movements of a sonata, concerto or a concert piece of moderate difficulty; a contemporary work of moderate difficulty, preferably with mixed meter.







School of  
Graduate Studies



The School of Graduate Studies offers programs and courses of study leading to one academic degree (the Master of Music degree) and one non-academic award (the Artist Diploma.)

### Master of Music

The Master of Music Degree at New England Conservatory is a two year program available in forty-three majors.

#### Requirements

A minimum of thirty-six semester hours of credit is required for the Master of Music degree. The minimum residency requirement is two years. However, all requirements for this degree must be fulfilled within five years of the candidate's admission to the program.

### Graduate Major Areas of Concentration

#### Performance

Violin  
Viola  
Violoncello  
Double Bass  
Guitar  
Bassoon  
Clarinnet  
English Horn  
Euphonium  
Flute  
French Horn  
Oboe  
Saxophone  
Trombone  
Trumpet  
Tuba  
Percussion  
Harp  
Vocal  
Vocal Accompaniment  
Vocal Pedagogy  
Piano  
Organ

Harpsichord  
Baroque Flute  
Baroque Oboe  
Baroque Violin  
Recorder  
Viola da Gamba  
Early Music with  
Instrumental Concentration  
Vocal Concentration  
Court Dance Concentration

#### Jazz Studies

Third Stream Studies  
Choral Conducting  
Orchestral Conducting  
Wind Ensemble Conducting  
Music Education with  
Concentration in Supervision  
Concentration in Orff-Schulwerk

Composition  
Theoretical Studies  
Musicology



### Second Master of Music Degree Option

A second Master of Music degree can be earned immediately following completion of the first Masters program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second Master of Music while completing work on the first, preferably in the first year of that program. The choice of major and the program of studies for the second degree requires the approval of the appropriate department head and the Dean.

### Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. It is an all-scholarship program requiring two years' residence at the Conservatory, open to a few carefully selected professional musicians and unusually accomplished students. Students may choose to concentrate in any of the orchestral or keyboard instruments.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program insures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

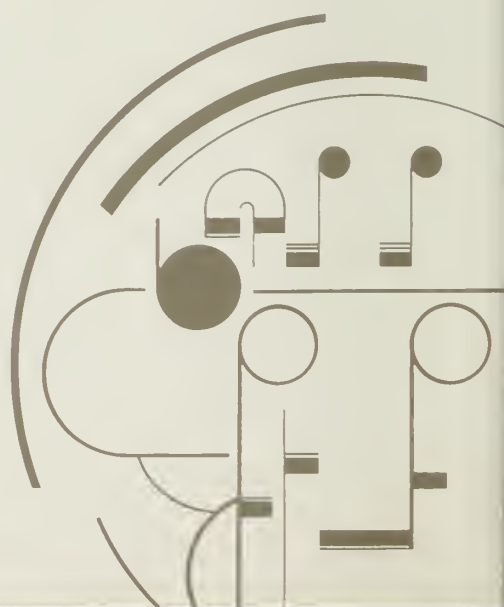
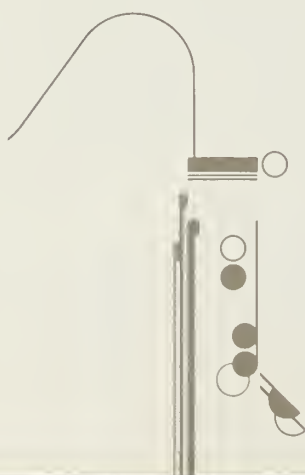
Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.



### Additional Offerings

#### New England Conservatory/Tufts University

A reciprocal arrangement between New England Conservatory and Tufts University allows graduate students at both institutions to select a limited number of courses at either school which may be applied toward their respective degrees. This agreement does not apply to summer school. Students must first receive permission from the Dean.





### Sampling of Courses Offered in Recent Years

#### Department of Chamber Music

Performance of Chamber Music  
Interpretation Class  
Master Class in Chamber Music  
Performance of Chamber Music  
Sonata and Lieder Repertoire  
Chamber Music: Beethoven

#### Department of Composition

Instrumentation and  
Orchestration  
Analytic Method: Pre-20th  
Century Music  
Analytic Method: 20th Century  
Music  
Music and Media  
Electronic Music Composition  
Composition for Non-Majors  
Electronic Sound Synthesis

#### Department of Conducting

Orchestral Conducting (various  
levels)



Choral Conducting (various  
levels)

Wind Ensemble Conducting  
(various levels)

#### Department of Early Music Performance

Continuo Class  
Advanced Continuo Class  
Court Dance  
Baroque Music  
Renaissance and Baroque Wind  
Instruments  
String Techniques of the 17th  
and 18th Centuries  
Viol Consort

#### Department of Jazz Studies

Theory and Arranging  
Lydian Composition  
Jazz Instrumentation  
Advanced Improvisation

#### Department of Music Education

Seminar in Music Education  
Philosophical Study of  
Education  
Social Sciences and Education  
A Kodály Approach to  
Musicianship and Pedagogy  
Orff Ensemble  
Movement  
Curriculum Development  
Technological Studies  
Piano Tuning and Repair  
String Repair and History of  
Violin Making



#### Department of Music History and Musicology

Baroque Instrumental Music  
Music of the Classic Era  
Music of the Romantic Era  
History of Afro-American  
Music  
History of Musical Styles  
Renaissance Sacred Music  
Baroque Sacred Music  
Renaissance Dance and Dance  
Music  
Baroque Dance and Dance  
Music  
Performance Practice 1100-1500  
Performance Practice 1500-1650  
Problems in Medieval Music  
Problems in Renaissance Music  
Notation of Medieval Music  
Notation of Renaissance Music  
Research into Music History  
Ives, Schoenberg and Stravinsky  
Introduction to Ethnomusicology  
Hindu Musical Thought  
A Comparative Study of Non-  
Western Modal Systems

#### Department of Organ

Advanced Thoroughbass  
Organ Class for Non-Majors  
Organ Performance Practice  
Choral Conducting for  
Organists  
History of Organ Building

#### Department of Piano

Sightreading and Score Reading  
for Pianists  
Piano Techniques  
Piano Pedagogy  
Vocal Accompaniment — French  
Vocal Accompaniment —  
German  
Seminar in Opera Repertoire  
Accompaniment  
Techniques of Playing 20th  
Century Music

#### Department of Theoretical Studies

Score Reading  
16th Century Counterpoint  
18th Century Counterpoint  
Tonal Compositions  
Teaching of Compositional  
Practice  
Interpretive Analysis  
Schenker's Analytical Methods  
Psychophysical Analysis:  
Extended Parameters  
Psychophysical Analysis:  
Tone-Color Analysis  
Music Since 1945  
Structural Morphogenesis  
Mathematical Systems  
Advanced Sonic Analysis

#### Department of Third Stream Studies

Aural Training and  
Improvisation for Non-Majors  
Development of Personal Styles  
Indian Modal Improvisation  
Eastern Music Seminar

#### Department of Voice

English Diction and Repertoire  
Diction for Singers  
Vocal Pedagogy  
Vocal Techniques and Repertoire  
— French  
Vocal Techniques and Repertoire  
— German  
Seminar in Opera Repertoire  
Voice Class  
Seminar in Opera Repertoire  
Vocal Coaching







### Admission to the School of Graduate Studies

Applications for admission to graduate programs are available from the Office of Admissions. Applications should be submitted no later than February 15; however, candidates are advised to seek admission early.

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New England Conservatory does not allow deferred admissions. Mid-year admissions are available.

### Academic Requirements

Each applicant for a Master of Music degree program must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this Conservatory and must show promise of further development.

Results of the Advanced Test in Music of the Graduate Record Examination are required of all Master's degree candidates for placement, not for admission. No candidate may enroll at New England Conservatory without GRE results on file.

International applicants (non-native English speaking persons) applying for graduate status must take the Test of English as a Foreign Language (TOEFL). A minimum score of 450 is required for admission.

### Requirements for Specific Programs

#### Composition

The applicant must submit, with his/her application, three or four original compositions in manuscript form and proof of theoretical study. A tape demonstrating applicant's proficiency on his/her major instrument is helpful in evaluating musical potential.

#### Conducting

The applicant must submit, with his/her application, a resume of previous training and experience.

### Early Music Performance — Court Dance

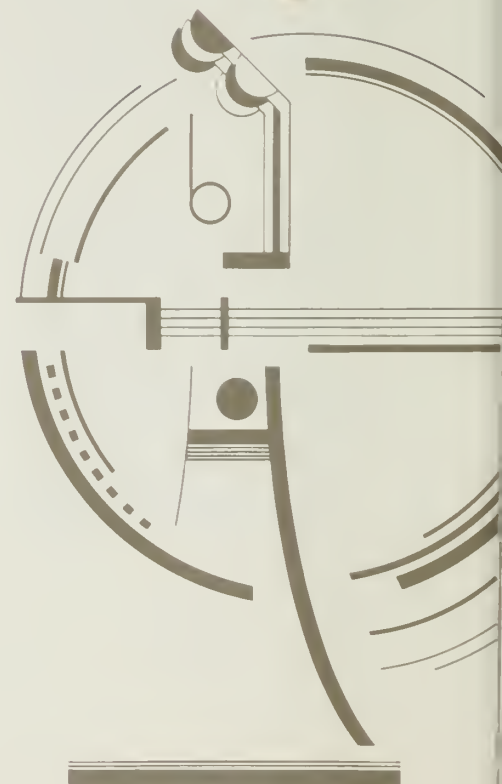
The applicant must submit information on prior dance experience and papers demonstrating research ability.

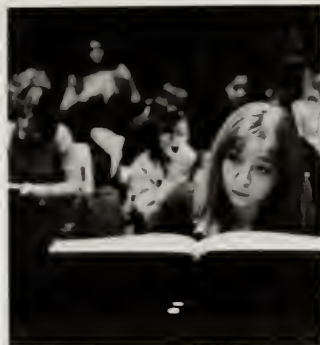
#### Music Education

The applicant must have had at least one year of teaching in a school system. Admission is granted on the basis of documents and a taped audition on the candidate's major instrument.

#### Musicology

The applicant must demonstrate a sufficient knowledge of the history of music and related fields through papers and research previously completed, along with the ability to do research. The Department seeks assurance that applicants are reasonably competent at their instruments. Applicants need not perform on a concert calibre, since studio instruction is a minor.





### General Performance Audition Requirements

Candidates for admission to graduate programs are required to audition at New England Conservatory during the winter or spring preceding matriculation. As indicated in the application forms, auditions are also scheduled in several cities throughout the country for all majors except Guitar, Organ, Harpsichord, Third Stream Studies, Jazz Studies, Vocal Accompaniment, Percussion, Choral Conducting, Orchestral Conducting and Wind Ensemble Conducting. It is not possible to arrange private auditions on dates other than those predetermined dates published in the application materials. Where distance makes access to one of these auditions impractical, applicants may submit a tape recording in all majors except Third Stream Studies, Choral Conducting, Orchestral Conducting, Wind Ensemble Conducting and Vocal Accompaniment. Scales, arpeggios and sight-reading are required in all instrumental auditions.

### Audition Requirements for Specific Departments

#### Artist Diploma

A taped audition, consisting of a half-hour recital, demonstrating the applicant's proficiency and artistic maturity, must be forwarded with the application as a preliminary audition. Four stylistic periods should be represented.

After a preliminary review, qualified applicants will be notified of the date on which they are to be scheduled for a final audition at the Conservatory.

#### Brass

Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire.



#### Conducting

Applicants to all conducting programs are required to: conduct an orchestra, chorus, or wind ensemble in rehearsal at the Conservatory and demonstrate score-reading and sight-reading ability and proficiency at the keyboard.

Orchestral conducting applicants will be prescreened by the Department before they will be scheduled for auditions; therefore it is essential that applications be submitted as early as possible, hopefully no later than February 1st.

#### Early Music Performance

Demonstrate proficiency on at least one of the following: organ, harpsichord, Baroque violin, viola da gamba, Baroque woodwinds, lute or voice; a working knowledge of Renaissance and Baroque music history and theory.

*Baroque woodwinds and strings:*  
An Italian sonata or concerto, a French suite.

*Keyboard:*  
A large-scale work by J. S. Bach, a French or Italian work, simple bass realization at sight.

*Voice:*  
A medieval or Renaissance chanson, a seventeenth-century English song or Italian aria, an eighteenth-century recitative and aria.

**Court Dance concentration within Early Music Performance:**  
Applicants must audition in person or submit a video tape.

#### Guitar

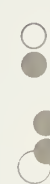
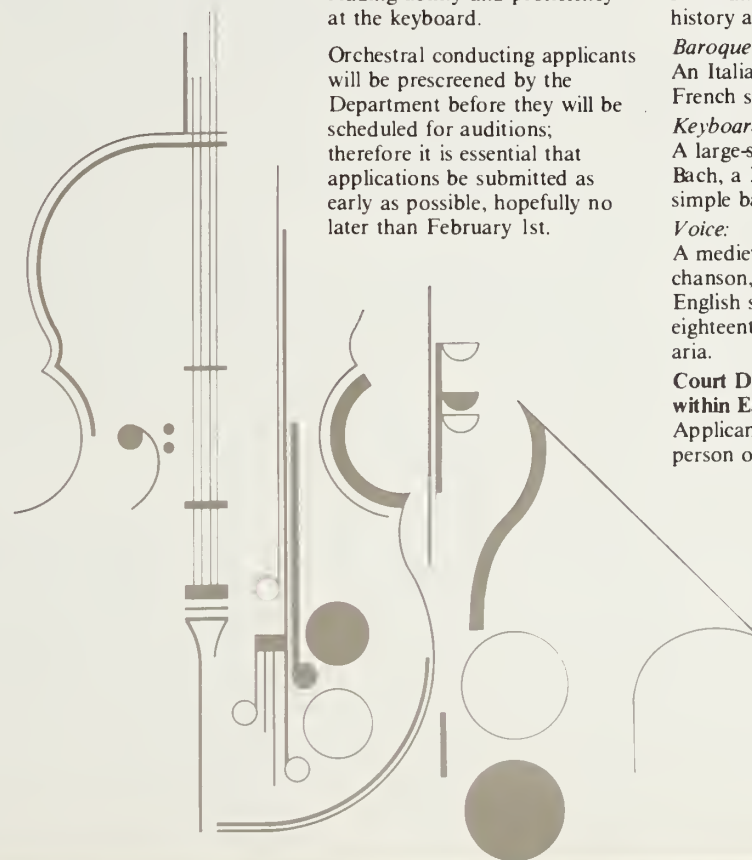
One work from each of the following eras: Baroque or Renaissance; Classic or Romantic; and Twentieth Century.

#### Harp

A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

#### Harpsichord

A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach; a sonata by Scarlatti; a work by Couperin or Rameau.







### Jazz Studies

Demonstrate a high degree of proficiency on his/her major instrument as well as a practical understanding of the concepts of jazz improvisation; be prepared to play and improvise on at least three selections from his/her repertoire, showing as much variety and contrast in styles as possible, including one ballad. For a composition emphasis, the applicant must submit three or four original compositions in manuscript form.

### Organ

Selected works from the concert repertoire, including a major composition by J. S. Bach and a work by a nineteenth or twentieth-century composer.

### Percussion

Applicants should be accomplished performers on timpani, mallets, and multiple percussion. They should be prepared to play all the standard orchestral excerpts for all three categories. Applicants should be prepared to play advanced solo pieces in the respective categories.

Examples are listed below:

Timpani: Carter's *Eight Pieces for Four Timpani*; Firth's *Solo Timpanist*.

Mallets: Creston's *Concertino for Marimba*; Stout's *Two Mexican Dances*.

Percussion: Studies for snare by Delacuse, Cirone or Lepak.

### Piano

A program of considerable and varied difficulty consisting of major works from the repertoire and representing the four historical periods of keyboard literature: Baroque, Classical, Romantic and Twentieth Century.

### Strings

At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a twentieth-century composition.

### Third Stream Studies

Demonstrate proficiency in ear training and on major instrument. The applicant should be prepared to perform three pieces: a piece of specific ethnic origin, an improvisation or original composition and a piece from the concert repertoire.



### Vocal Accompaniment

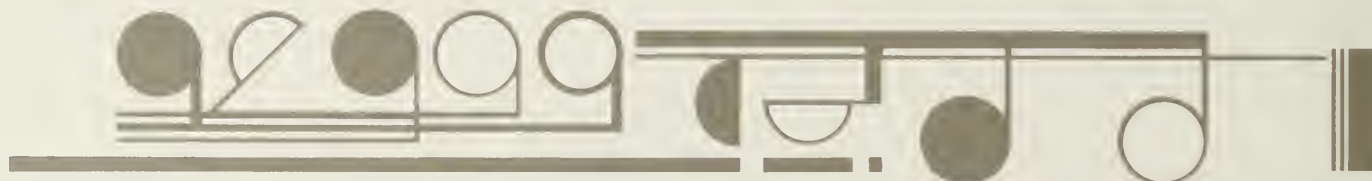
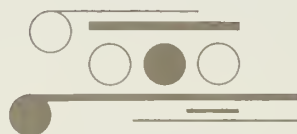
Perform a large-scale solo work such as a Chopin *Ballade* or a Brahms *Rhapsody*; accompany an appointed soloist on the following pieces, both in original keys: Schumann, *Frauenliebe und Leben* cycle, Debussy, *Ariettes Oubliées* cycle.

### Voice

Five selections, encompassing four languages and four stylistic periods, one of which will be an operatic or oratorio aria.

### Woodwinds

One complete sonata; one complete concerto; one contemporary work demonstrating the candidate's familiarity with modern instrumental techniques; excerpts from standard orchestral repertoire. At least one of the solo works is to be memorized.







## Ensembles



### Chamber Music

The extensive Chamber Music Program provides students of string, woodwind, brass and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis. In addition, each group meets with one of twenty-five Chamber Music coaches each week. The Chamber Music ensembles perform in the regular Monday evening concert series, in the Thursday Noon Series and, on a selective basis, in a gala chamber music concert in Jordan Hall at the end of each semester.

### Choral Ensembles

**Conservatory Chorus** Under the direction of Lorna Cooke deVaron, the New England Conservatory Chorus of over one hundred students devotes itself to the study and performance of great choral works from medieval to modern times. Students in Chorus learn a wealth of music history and also gain important musical training in questions of style, vocal production, phrasing, rhythm, diction and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. In recent years, the Chorus has sung Berlioz's *Romeo and Juliet*, Mahler's *Second Symphony* and Janáček's *Slavonic Mass* with the Boston Symphony Orchestra.

### Concert Choir

The Concert Choir, conducted by Lorna Cooke deVaron, is a touring ensemble. The group concentrates on a cappella music and devotes part of each year to modern choral works.



### Chamber Singers

The Chamber Singers are a select group of sixteen students who are chosen from members of the Concert Choir. They sing music from the Renaissance period through the twentieth century — the best of the music written for small vocal ensemble.

### Recital Chorus

The Recital Chorus provides sight-reading practice in an ensemble setting for students not majoring in voice. Recent works studies include canons and three-part pieces of Buxtehude, Mozart and Schumann, selections of Gregorian Chants and motets of des Près and Lassus. Choral conducting students may have an opportunity to rehearse and perform with this ensemble.

### Collegium Musicum

Directed by Daniel Pinkham and staff, the Collegium Musicum is open to graduate students and qualified undergraduates. The Collegium Musicum provides instruction and experience in performance on period instruments and voice. The repertoire ranges from fourteenth-century sacred and secular works through chamber and orchestral works of the eighteenth century. Concerts are given in Jordan Hall and in other Boston concert halls which are appropriate for early music performance. Members of the Collegium Musicum have performed with the Boston Symphony Orchestra, the Boston Camerata and the Banchetto Musicale.

New England Conservatory offers students opportunities to participate in a wide variety of ensembles.



### Collegium Terpsichore

The Collegium Terpsichore, a Conservatory dance group directed by Julia Sutton, studies the performance of court dances of the fifteenth to eighteenth centuries. Special emphasis is placed on dances of the sixteenth and seventeenth centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum.



### Contemporary Music Ensemble

The Contemporary Music Ensemble is dedicated to the preparation and performance of a wide array of significant music from this century. The ensemble prepares three to four concerts a year, including works of distinguished guest and faculty composers.

### Jazz Ensembles

#### Conservatory Jazz Ensemble

The Conservatory Jazz Ensemble is directed by Pat Hollenbeck and George Russell. This ensemble performs music by outstanding faculty members such as George Russell and Jimmy Giuffre, as well as student compositions and other works in the jazz idiom. Guest artists are frequently featured.

#### Composers' Improvisational Lab Orchestra

The ensemble, directed by Jimmy Giuffre, performs works of an experimental nature by students and faculty.



### Medium Rare Big Band

The Medium Rare Big Band is directed by Pat Hollenbeck. It was named "Outstanding Big Band" at the Notre Dame Jazz Festival three times and also at the Quinnipiac Jazz Festival. In 1980, Medium Rare was the Band-in-Residence at the Wolf Trap International Jazz Festival. The band has performed for the National Association of Jazz Educators, the Music Educators National Conference and the College Band Directors National Association. They have appeared with the National Symphony, John Lewis, Dizzy Gillespie, Slide Hampton, Sonny Stitt and Louie Bellson.

### Repertory Big Band

The Repertory Big Band performs well-known literature by such composers as Duke Ellington, Count Basie, Thad Jones and Thelonious Monk.

In addition to the ensembles described above, seven small jazz improvisation groups are coached by Jaki Byard, Jimmy Giuffre, Mick Goodrick, Tom McKinley, Roswell Rudd and George Russell.







### Opera Studio and Opera Theater

Beginning in the school year 1980-81 New England Conservatory and Boston Conservatory combined their resources into a single opera program under the direction of John Moriarty. Admission to the program is by audition. Students from both schools participate in regularly scheduled weekly classes in opera staging, diction, movement, improvisation, mime, stage make-up, aria coaching and audition techniques, and musical coaching in scenes and roles. Two full productions are presented each year by the Opera Theater. A series of opera scenes programs is presented by the Opera Studio and the Opera Theater.



### Opera Workshop

An introduction to the basic principles of live performance in opera and concert. Studies in concentration, focus, text projection, physical characterization, dramatic analysis, staging of arias and short scenes, preparation of songs.

### Orchestras

#### Symphony Orchestra

The Symphony Orchestra was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. The main function of the orchestra is to provide training for talented instrumentalists in the standard symphonic repertoire, as well as in the less frequently explored literature, ranging from pre-Bach to contemporary music. The Orchestra performs in the opera productions given annually by the Opera Theater and in various special events scheduled throughout the year. In spring of 1982, the Orchestra participated in the prestigious Evian Music Festival in Evian,



### Repertory Orchestra

The Repertory Orchestra of one-hundred fifteen members is conducted by Richard Pittman and presents a number of concerts each year in Jordan Hall. The Orchestra reads a great deal of music, with emphasis on the standard orchestral repertoire. Recent performances have included Strauss' *Don Juan*, Stravinsky's *Petrouchka* and Brahms' *Second Symphony*.

France. This exciting experience was linked to a six-city concert tour of France and Switzerland, providing orchestra players with a true professional experience. A major aspect of the Symphony Orchestra program involves the appearance, for both reading rehearsals and concert presentation, of distinguished guest conductors from around the world. During the past several seasons the Orchestra has worked with such prestigious guest conductors as Sergiu Commissiona, Dennis Russell Davies, Rafael Druian, Arthur Fiedler, Lukas Foss, Otto-Werner Mueller, Sciji Ozawa and Sir Colin Davis.





### Percussion Ensemble

The Percussion Ensemble was founded in 1975 by its conductor Frank Epstein. The Ensemble performs most of the standard repertoire and has given the world premieres of Irwin Bazelon's *Concatenations for Percussion and Viola* and Allen Bring's *Concerto da Camera No. 2 for Violin and Percussion*. The Ensemble performs regularly and gives at least two full concerts each year. Opportunity for solo percussion performance is featured, as well as marimba mallet ensemble works.

### Third Stream Ensembles

#### Repertoire and Improvisation Ensemble

This Ensemble, directed by Hankus Netsky, creates its own interpretations of music from a variety of repertoires, including jazz and Judaeo-European music.

#### Third Stream Repertoire Ensemble

Directed by Ran Blake, this Ensemble is unique in its emphasis on solo performance and its relationship to the ensemble. The second semester of each year is devoted to the music of a particular artist or genre.

### World Music Ensemble

Peter Row directs this Ensemble which explores the music of a wide variety of world cultures.

### Wind Ensembles

#### Wind Ensemble

The Wind Ensemble, conducted by Frank L. Battisti, offers students an opportunity to play the significant literature for wind, brass and percussion instruments composed from the Renaissance period to the twentieth century. Each year a number of faculty members and outstanding students appear as soloists in the Wind Ensemble concert programs. In addition to five concerts a year in Jordan Hall, performances are also given at the Gardner Museum and at various schools in the Greater Boston area. The Ensemble has performed at numerous national music conferences including the 1974 national MENC Conference, Anaheim, California. Through these performances as well as recordings, the Wind Ensemble has established a reputation as being one of the premier wind ensembles in the United States.



#### Repertory Wind Ensemble

The Repertory Wind Ensemble was founded in 1972 by its conductor, Michael Walters. Its aim is to provide greater performing opportunities and to offer greater exposure to significant wind literature. Selected players are also drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs three to four formal concerts in Jordan Hall each year. Recent performances have included Stravinsky's *Octet for Wind Instruments*, Benson's *Symphony for Drums and Wind Orchestra*, pieces by Mozart and Hindemith's *Septett*.





### Chamber Wind Ensemble

The Chamber Wind Ensemble, conducted by Fredric Cohen, concentrates on the literature for smaller ensembles and the preparation of the wind sections from standard orchestral repertoire. Problems of intonation and balance are given special attention.

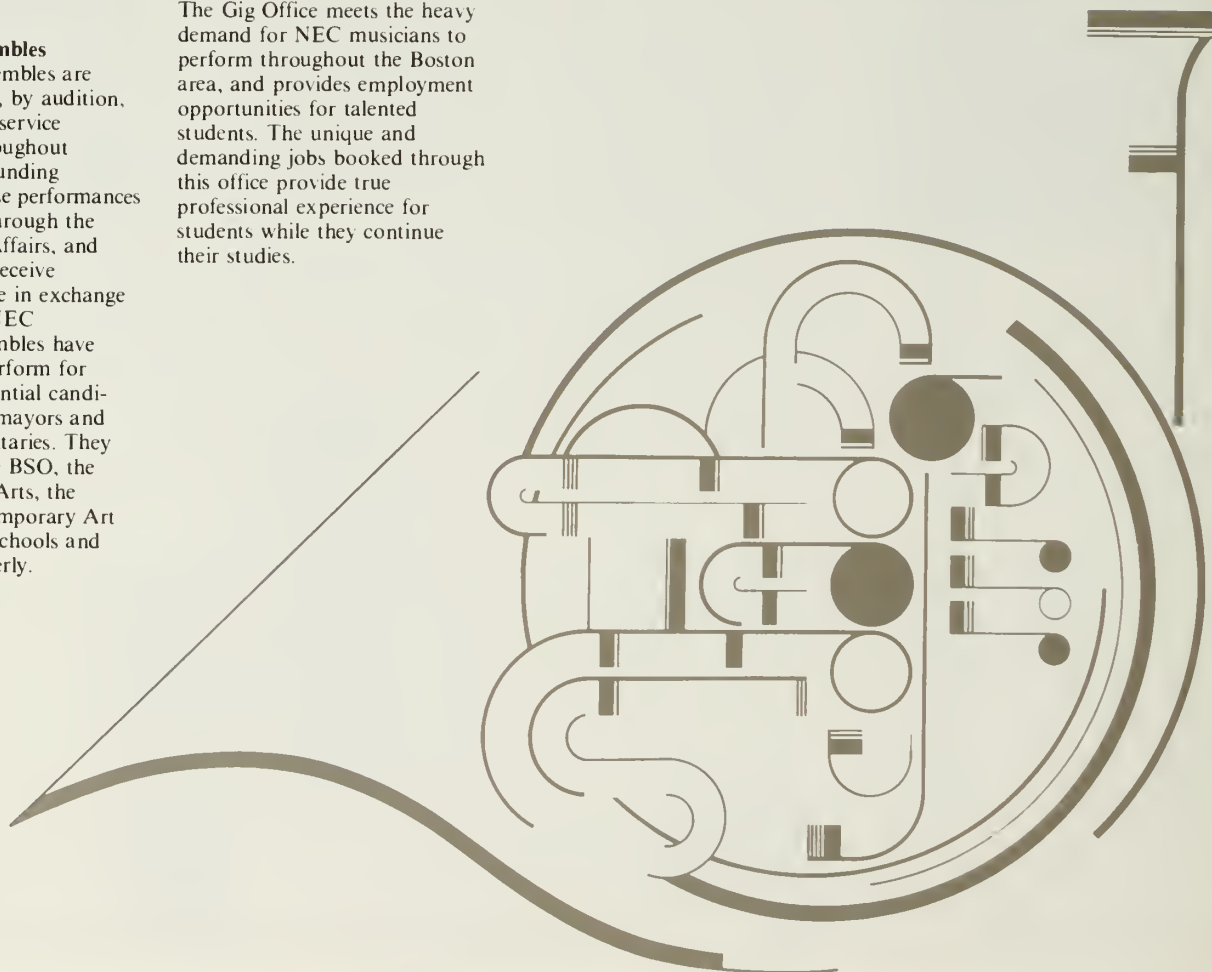
### Additional Performance Opportunities

#### Scholarship Ensembles

Several small ensembles are selected each year, by audition, to provide public service performances throughout Boston and surrounding communities. These performances are coordinated through the Office of Public Affairs, and selected students receive financial assistance in exchange for their efforts. NEC Scholarship Ensembles have been invited to perform for presidents, presidential candidates, governors, mayors and international dignitaries. They have played at the BSO, the Museum of Fine Arts, the Institute of Contemporary Art and at hospitals, schools and homes for the elderly.

### Gig Office

The Gig Office meets the heavy demand for NEC musicians to perform throughout the Boston area, and provides employment opportunities for talented students. The unique and demanding jobs booked through this office provide true professional experience for students while they continue their studies.



Financial

Assistance



DTT



Financial Assistance, awarded for the full academic year, can include scholarships, grants, loans and student employment. These different aids are usually grouped in a package to offer students flexibility in meeting educational costs. Awards are made on the basis of musical potential, financial need and academic achievement. Any financial assistance received from New England Conservatory is meant to supplement the resources of students and their families, not to pay all college expenses. Financial assistance is a way to bridge the gap between what the family and student can afford and the cost of attending New England Conservatory.

The types of financial assistance available are:

1. Grants: non-repayable awards based only on demonstrated financial need (Pell Grant, Supplemental Educational Opportunity Grant, state tuition grants).
2. Scholarships: non-repayable awards based on academic performance and demonstrated financial need (Merit award, competitive scholarships, local scholarships, special government agency programs, aid from parents' employers).
3. Loans: awards which must be repaid plus interest after leaving school; based on demonstrated financial need (National Direct Student Loan, Guaranteed Student Loan, donor loans, Auxiliary Loans to Aid Students).
4. Employment: part-time, on-campus work; selection based on demonstrated financial need and skills of the student. (College Work-Study Program.) Other employment opportunities can be explored through the Gig Office.

### Application Procedures

To be considered for any kind of financial assistance, applicants must first be admitted as full-time students. Applicants must submit the required information and documents by February 15.

International students must also submit the requirement documents by February 15. All international students, whether or not they are seeking financial assistance, must submit a completed "Foreign Student's Financial Aid Application and Declaration," sent with the application materials.

Detailed financial assistance information is included in the admissions materials.



Facilities

Resources

Services





Students attending New England Conservatory can take advantage of both the extraordinary resources of the Conservatory and those of the city of Boston. Symphony Hall, the Museum of Fine Arts and the Boston Public Library are all within walking distance of the Conservatory and its Residence Hall, and public transportation makes the rest of the city easily accessible. Conservatory students have many opportunities to hear performances by faculty members and to perform in the

three hundred concerts given each year at the school. The numerous colleges and universities in the Boston area offer a wide variety of cultural events, often for free or with student discounts. Metropolitan Boston also has theater groups, orchestras, choruses and chamber ensembles in which students can take part. All of this is found in a city that has a great historical heritage and a population of diverse ethnic groups and cultures, making Boston an exciting place in which to study and explore. The following pages contain descriptions of the facilities, services and resources New England Conservatory has to offer.

## Facilities — Resources

### Main Building

The Main Building houses three concert halls, smaller performance rooms, classrooms, administrative and faculty offices, libraries, practice rooms and support facilities. In the past several years, this historic building has undergone significant renovations. A large commercial building across Huntington Avenue from the Main Building was recently purchased by the Conservatory. It will house administrative offices, making more practice rooms available in the Main Building.

### Concert Halls

*Jordan Hall* forms the architectural nucleus of the Main Building. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the nation. Its seating capacity of one thousand nineteen makes it ideal for large ensemble performances and faculty recitals.

*Brown Hall* has a seating capacity of four hundred and is the site of chamber music concerts and student recitals.

*Williams Recital Hall* has seating for three hundred, providing an intimate concert facility for student recitals and smaller chamber ensembles.

*Residence Hall:* The Conservatory's Residence Hall, completed in 1960 and located directly across Gainsborough Street from the Main Building, provides living accommodations for one hundred sixty two men and women. It includes six floors of student bedrooms, largely double occupancy, a television lounge, laundry facilities and practice rooms. The dining room and main lounge are on the street level.

The Residence Hall is supervised by the Director of Residence and six Resident Assistants. A Resident Assistant lives on each of the floors and serves as liaison between the administration and the students, as well as providing counsel on residence life and activities.

All freshmen not living at home or with relatives in the Boston area are required to live in the Residence Hall, if space is available. Exceptions to this policy, based on considerations of age and other extenuating circumstances, are reviewed by written request to the Dean.

## Libraries

*Spaulding Library*, located in a wing of the Residence Hall, contains 50,000 volumes, including books, manuscripts, microforms and a large collection of music in all formats with the exception of orchestration. Rare materials include the autograph short score of Debussy's *Pelléas et Mélisande*, the John A. Preston collection of letters of musicians and extensive manuscript holdings by the Boston School of Composers, among them Chadwick, Converse, and Foote. There are also early printed scores, treatises and American tune-books.

*The Idabelle Firestone Library* was opened in 1973 and is located in the Main Building. Firestone contains 15,000 recordings on disc and tape, with facilities for individual and group listening and for video display.

*The Choral Library* is located in the Main Building and provides a vast repertoire and research resource for students and faculty. Much of the music stored in the Choral Library is available for circulation through Spaulding Library.

*Fenway Library Consortium:* The Conservatory belongs to the Fenway Library Consortium, a group of institutions within walking distance whose members have reciprocal library privileges that include Walk-In Interlibrary Loan. Others in the Consortium are Boston State College, Emmanuel College, Emerson College, Hebrew College, Massachusetts College of Art, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts, Simmons College, Suffolk University, Wentworth Institute of Technology and Wheelock College. Together the Consortium's library holdings contain more than 1,000,000 volumes.





### Instrument Collections

The Conservatory maintains a collection of over two hundred orchestral instruments, many of which are loaned or rented to students. Among the more exceptional instruments in the collection are a Guarnerius cello and a Villaume violin.

There are 125 pianos throughout the Conservatory, including 64 Steinway Grand pianos. The collection also includes pianos by Sohmer, Mason & Hamlin, Krakauer, Chickering, Jewett, Yamaha, Wm. Knabe, Stark, Everett, Shubert, Wurlitzer and Seinert.

The Conservatory harpsichord collection includes several single-manual and three double-manual instruments. Other early keyboard instruments include a regal and a portative organ, built by the Noack Organ Company. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts, Boston. A clavichord built by Arnold Dolmetsch in the early twentieth century is another historical instrument in the collection. The Department of Early Music



Performance maintains several reproductions of various early wind instruments for the use of its students and members of the Collegium Musicum. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the Main Building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjee, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjee and Sargent collections contain a large number of wind, string and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crenhore cello — one of the first American-made string instruments, an early eighteenth century "pochette," and an

ornate "buccin," or trombone, which is decorated with a dragon's head.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following:

#### *The Aeolian-Skinner Practice Organ (1950)*

This two-manual unit instrument with exposed pipes and electric action was a demonstration

model at the 1950 National Convention of the American Guild of Organists, Boston.

#### *The Metzler Organ (1957)*

Built by the Metzler firm of Zurich, this is a two-manual organ of eleven stops (fifteen ranks) with mechanical action. It was the first Metzler organ in the United States.

#### *The Noack Organ (1965)*

Built by the Noack Organ Company, Georgetown, Massachusetts, this is a two-manual organ of nine stops (ten ranks) with mechanical action.

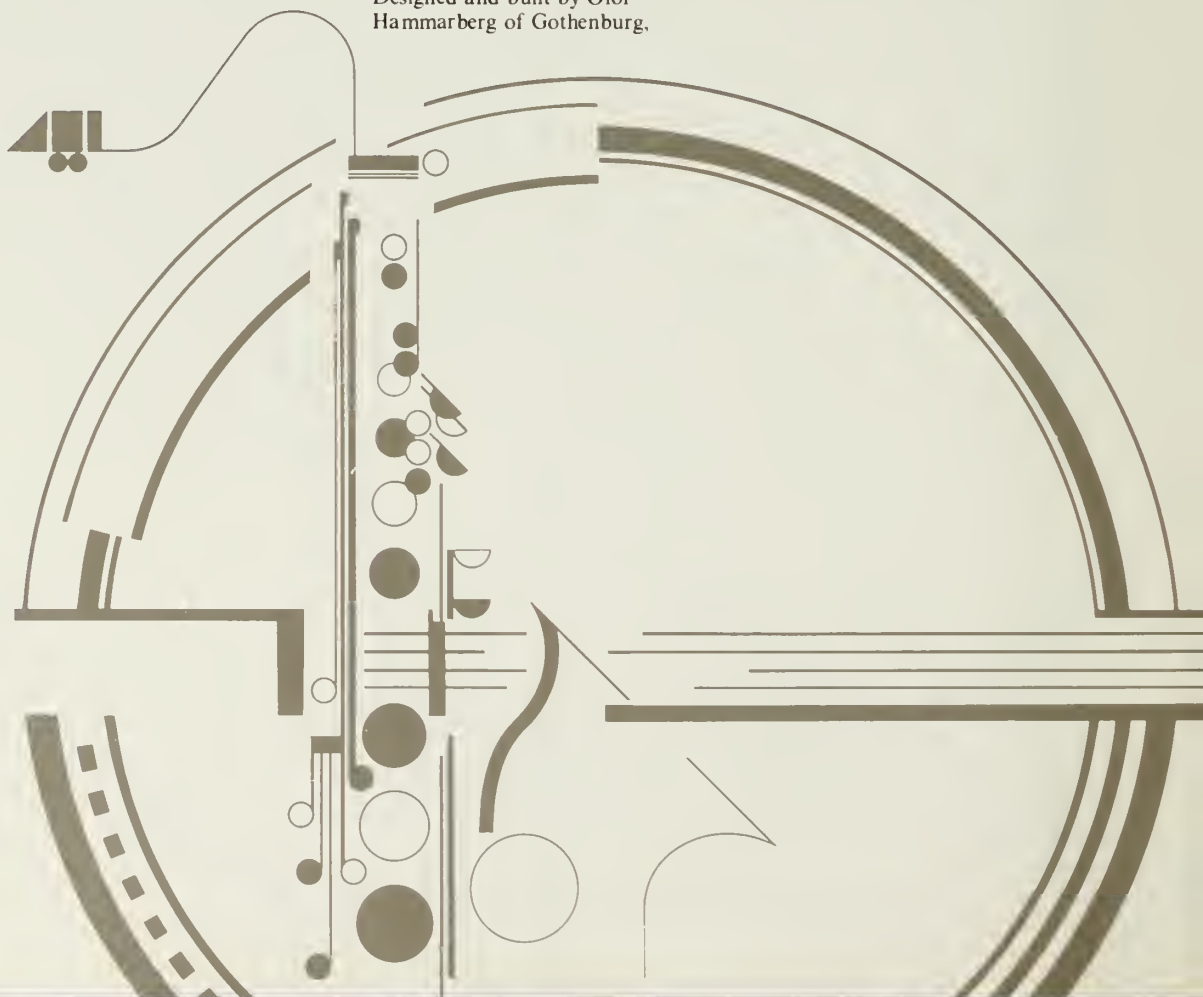
#### *The Hammarberg Organ (1965)*

Designed and built by Olof Hammarberg of Gothenburg,

Sweden, this two-manual organ with twelve stops (fifteen ranks) has an attached key desk with mechanical action and is tuned in the temperament of modified Kirnberger III. It was the first Hammarberg organ imported to the United States.

#### *The Fisk Chamber Organ (1974)*

Built by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a speciality, this is a single-manual instrument with seven stops and mechanical action.





## Services

### Audio Visual Services

Adjoining the Idabelle Firestone Library is a professional, multi-track recording studio and tape duplication facility. The listening equipment used in Conservatory classrooms is serviced by this department and includes equipment by AR, KLH and Sony. The services of the department include recording of all Conservatory performances and recording of sessions for the New England Conservatory Record Series. The department is also available to record student graduation recitals and audition tapes.



### Career Counseling

Career counseling is available to assist students in their employment search. The Career Counselor provides information on a wide variety of opportunities and professional positions throughout the country for Conservatory students and alumni/ae. This service has been successful in the placement of musicians in symphony orchestras, public and private secondary and elementary schools, and colleges.

The Career Counseling Office also provides information about competitions, auditions, summer festivals, summer programs abroad, graduate assistantships and fellowships.

### Off-Campus Housing

The Conservatory does not maintain a housing office. Any information about available housing received at the Conservatory is posted on bulletin boards.

Off-campus students may join the Residence Hall meal plan through arrangements with the Business Office.

### Health Services

A health service package is offered to students by the Conservatory and is comprised of two parts: a primary ambulatory health care program and Accident/Sickness Insurance. All students living in the Conservatory's Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the resident will receive a refund for the insurance portion of the package.

### Alumni/ae Association

The Alumni Association of New England Conservatory is comprised of former students and graduates of the Conservatory. This group serves as a vital extension of the Conservatory into the musical community. The Conservatory's prestigious position as a fine training school for musicians is maintained by the successes of its Alumni/ae. These artists influence all facets of the musical community through their positions in major symphony orchestras, opera companies, academia and related institutions.

The formal activities of the Association include the awarding of annual scholarships, the administering of the Tourjee Emergency Student Loan Fund, and Alumni Reunion Weekend, a program which includes seminars, social activities, concerts, and the Association's Annual Meeting.

### Friends

Founded in the 1940s, the Friends of New England Conservatory are one of the vitally important links between the music-loving community and the varied musical activities of the Conservatory. The Friends, through their activities and benefits, enable the community to participate in and contribute to the school's pursuit of musical excellence.



### Additional Programs

In addition to undergraduate and graduate studies, New England Conservatory offers these additional programs to people of all ages, levels of musical ability and special interests. These programs enrich the environment of the Conservatory and expand the family of musicians and music lovers who make the Conservatory the center of their artistic development.

#### Extension Division

Through its Preparatory School and Adult Education Program, New England Conservatory offers a high calibre of non-credit studio, classroom and ensemble instruction to pre-college students and the adult community. A Certificate Program within each division provides a structure for students preparing for college entrance in music or wishing a full musical education. For more information, contact the Extension Division Office.

#### Summer School

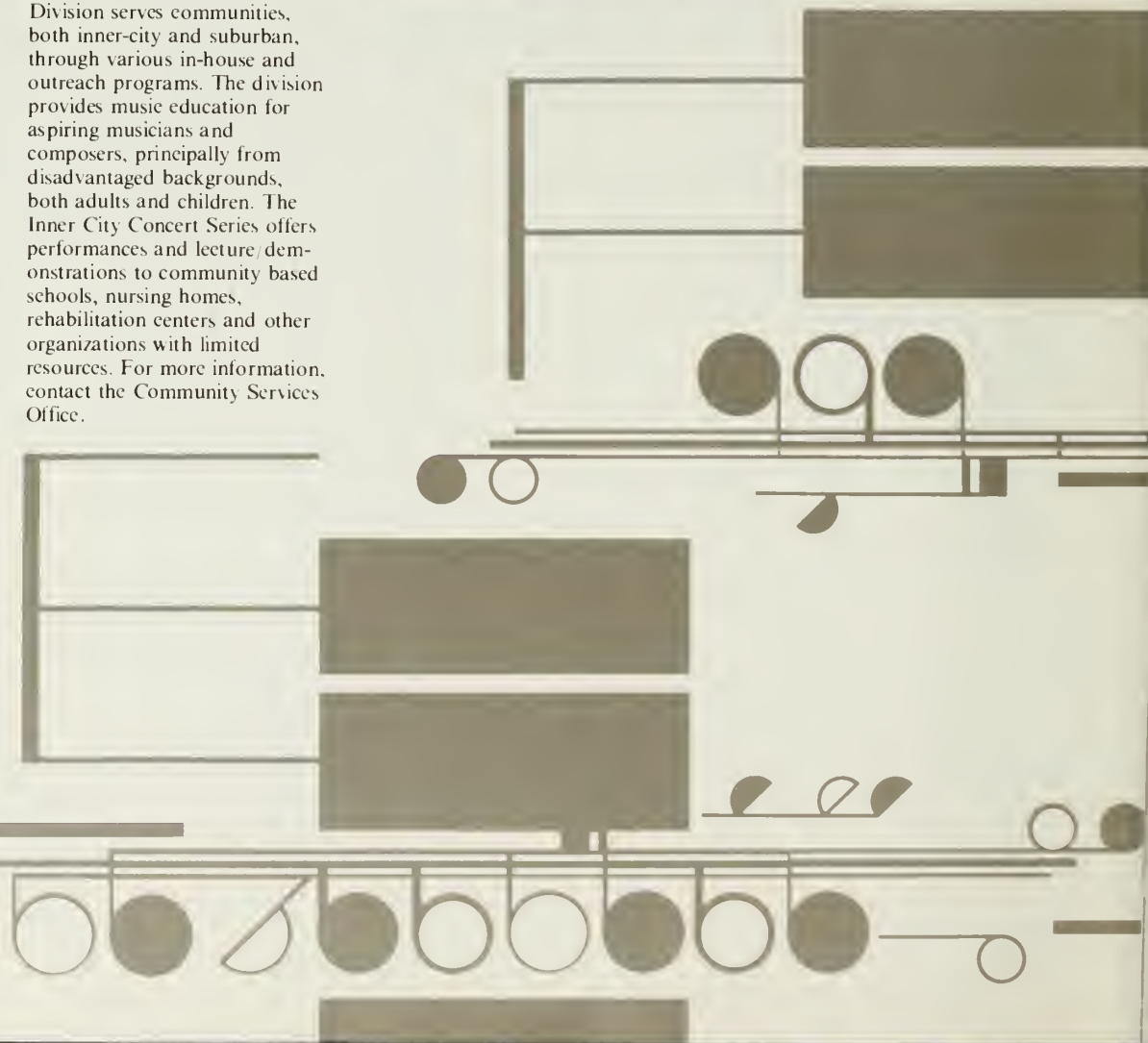
The New England Conservatory Summer School offers college courses, master classes, workshops and studio instruction for undergraduate and graduate students, professional musicians and music educators. A unique program known as Chamber Music/ Maine, has recently been added to the Summer School offerings. For more information, contact the Summer School Office.

#### Piano Technology

The Department of Piano Technology offers a one year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, rebuilding and refinishing of grand and upright pianos. For more information, contact the Department of Piano Technology.

#### Community Services

The Community Services Division serves communities, both inner-city and suburban, through various in-house and outreach programs. The division provides music education for aspiring musicians and composers, principally from disadvantaged backgrounds, both adults and children. The Inner City Concert Series offers performances and lecture/demonstrations to community based schools, nursing homes, rehabilitation centers and other organizations with limited resources. For more information, contact the Community Services Office.



Academic Year 1982-1983

\*Schedule for 1983-1984 will be available in application materials for September 1983 admission.

### Tuition

#### Full Time

Undergraduate	\$ 6,250
Graduate	6,250
Artist Diploma	3,125 to 6,250

Twelve to fifteen credit hours per semester constitute full time undergraduate tuition. Eight to ten credit hours per semester constitute full time graduate tuition. Credit hours in excess of these maximums will be assessed at the relevant per credit rate.

#### Part Time

Studio Instruction	3,125
Undergraduate Course Credit (per semester)	190
Graduate Course Credit (per semester)	375

### Residence Charges

Room & Board — Double Occupancy (includes 2 meals, day, 7 days, week)	3,425
Room & Board — Single Occupancy (includes 2 meals, day, 7 days, week)	3,975

### Preliminary Fees

Application and Audition <sup>1</sup>	35
Each Additional Entrance Audition <sup>1</sup>	15

### Deposits

Tuition Deposit for new students <sup>1</sup>	200
Residence Hall Deposit <sup>2</sup>	100

### General Fees

Medical Coverage (Required of Residence Hall Occupants)	225
Special Student Registration	25
Course Audit	100
Music Education Laboratory	25
Use of Practice Rooms:	
Harpsichord, Organ & Piano Majors	100
Percussion Majors	50

1. Non-refundable

2. Refundable only through June 15th



**Fall Semester, 1982**

Residence Hall opens for entering students	Sunday, August 29
Studio instructor auditions; ensemble auditions; auditions for courses; undergraduate testing; graduate comprehensive examinations; counseling and registration for entering students	Monday, August 30 through Friday, September 3
Labor Day Holiday	Monday, September 6
First day of instruction	Tuesday, September 7
Registration for special students	Tuesday, September 7 through Monday, September 13
Columbus Day Holiday	Monday, October 11
Thanksgiving Holiday	Thursday, November 25 and Friday, November 26
Last day of instruction	Wednesday, December 15
Final examinations	Thursday, December 16 and Friday, December 17
Residence Hall closes at noon	Saturday, December 18

**Spring Semester, 1983**

Residence Hall opens	Sunday, January 16
First day of instruction	Monday, January 17
Registration for special students	Monday, January 17 through Friday, January 21
Washington's Birthday Holiday	Monday, February 21
Spring vacation begins	Monday, March 21
Instruction resumes	Monday, April 4
Registration for fall semester	Monday, April 4 through Friday, April 30
Patriots' Day Holiday	Monday, April 18
Last day of instruction	Monday, May 9
Final examinations	Tuesday, May 10 through Friday, May 13
Alumni ae Day	Saturday, May 14
Commencement	Sunday, May 15
Residence Hall closes at noon	Friday, May 20



\* NEC

1. Symphony Hall
2. Museum of Fine Arts
3. Boston Public Library
4. Northeastern University
5. Institute of Contemporary Art
6. Gardner Museum



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Boston, MA 02115

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